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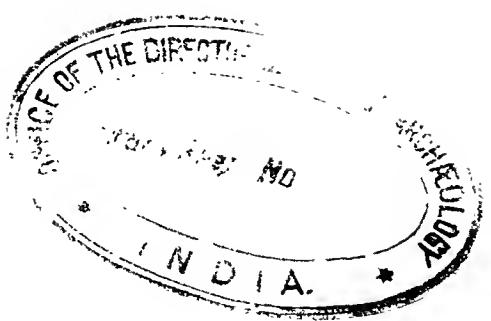
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THE INSTITUTION OF MATRIMONY. STAINED GLASS PANEL FROM
ASHRIDGE PARK. GERMAN (COLOGNE SCHOOL); ABOUT 1530.
GIVEN ANONYMOUSLY

Frontispiece

VICTORIA AND ALBERT MUSEUM

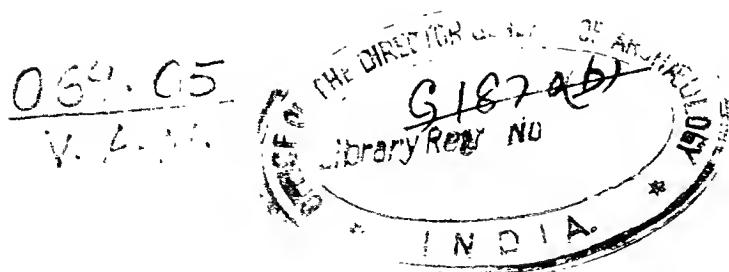
REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1928

34-122

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PREFATORY NOTE



URING the year 1928 the Museum collections of stained glass were enriched by an exceptionally splendid gift from an anonymous donor. The series of 119 panels of 16th century German glass from the chapel at Ashridge Park in Hertfordshire, were purchased at Messrs. Sotheby's Sale in July, as a single lot, for the sum of £27,000, and subsequently presented by a generous benefactor who does not wish his name to be made public. These superb examples of the glass-painter's craft illustrate the transition from the late Gothic to the Renaissance style.

With the aid of the National Art-Collections Fund, the Department of Woodwork acquired an arm-chair, upholstered in velvet, of the early 17th century, which tradition has associated with King Charles I. If there is not sufficient evidence to establish the belief that the King sat in this chair during his trial at Whitehall, the fact that it was formerly in the possession of Archbishop Juxon, who attended Charles on the scaffold, attaches no little historical interest to this acquisition. As a piece of furniture the chair is a rare type not previously represented in the collections of English Furniture.

The Department of Textiles, with the generous assistance of the same fund, purchased a magnificent late Elizabethan table cover of petit point embroidery. This acquisition, of elaborate design and preserved in astonishingly good condition, is one of the very finest examples of English Needlework in the Museum collections.

ERIC MACLAGAN.

October 1929.

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ACQUISITIONS

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

ITALIAN SCULPTURE



ORTH Italian sculpture is not nearly so well or so fully represented in the collection as Florentine work, so that a small marble relief, a good and characteristic work by Il Mosca, which was purchased early in the year, was a particularly welcome acquisition (*Plate I*). The composition, as is indicated by the inscription on the base—*V'VLNERA LERNAEO DOLET HIC POEAN[TIUS] HEROS*—represents Philoctetes, son of Poëas and one of the leaders of the expedition against Troy. He is shown here abandoned on the island of Lemnos and bewailing a wound in his foot, caused by a snake bite. Hanging on a tree in the background are the bow and arrows, given to him by Heracles, with which he ultimately killed Paris. The material is white marble inlaid with red (on the left) and a purplish grey Breccia marble. The relief belongs to a group of carvings in high relief with representations taken from Classical mythology, several of which are similarly inlaid with coloured marbles. These were formerly ascribed by Dr. von Schlosser to Antonio Lombardi or his school,¹ and more recently by Dr. Planiscig to Zuan Maria Padovano, called Il Mosca, a North Italian sculptor working in the first half of the 16th century.² The style of the relief may be compared with that of the marble panels from the tomb of Gaston de Foix by the Milanese sculptor Bambaia, which are exhibited in Room 64 in this Museum. Several versions of some of the reliefs by Mosca are in existence: another example of this subject, inferior in style and composition (in

¹ Vienna, *Jahrbuch*, vol. xxx (1913-1914), pp. 87 ff.

² *Venezianische Bildhauer der Renaissance*, 1921, pp. 259 ff.

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the Stieglitz Museum at Petrograd), being illustrated by Dr. von Schlosser.

Other acquisitions of considerable interest are two oval reliefs in terracotta given by Miss F. Le M. Tupper (*Plate 2*). They represent Meleager and the Calydonian boar and Nymphs Dancing, and are possibly the original models for two out of a well-known series of reliefs (some of which have been traditionally ascribed to Cellini) which exist in various materials and forms in several collections. Eight of these, of a similar oval shape, in the Este Collection, are ascribed by Dr. Planiscig¹ to Giovanni Bernardi da Castel Bolognese working on designs by Pierino del Vaga. But, as Dr. Berliner has pointed out,² these reliefs are probably versions of a series of sixteen plaques with scenes from the *Metamorphoses* of Ovid, the original clay models for which were made by Jacob Cornelisz Cobaert, a Fleming working in Rome (died 1615), from the designs of Guglielmo della Porta (born before 1516, died 1577), whose assistant he was.³ The models were stolen from the workshop of della Porta after his death, and were the subject of a lawsuit brought in 1609 by his son Teodoro della Porta.⁴ If, as seems probable, these are two of the original sketches, they are, so far as is known, the only ones still in existence.

ENGLISH SCULPTURE. The only English carving of importance acquired during the year was a fine panel with the figure of Jesse (*Fig. 11*), which is said to have come from a church in the Midlands. It is almost impossible to say with any certainty for what purpose it was made. At the bottom it is chamfered upwards at the back as if to fit on to a sloping moulding, and it may have been the lower panel for an altar-piece with The Tree of Jesse; it seems unlikely that it could have formed part of a bench-end or stall-work. The fringed canopy under which the figure is seated and the rounded back of the throne point to a late date, although the sides of the latter have Gothic tracery, and the deeply cut drapery and bulging eyes of Jesse are typically mediaeval in character. In all probability the work dates from the closing years of the 15th century or very early in the 16th. A somewhat similar canopy is to be seen over the figure of Prince Arthur in the stained glass of the transept window of Great Malvern Priory, which was given

¹ *Die Estensische Kunstsammlung*, 1910, Nos. 395-402.

² *Archiv für Medaillen und Plaketten Kunde*, vol. iii (1922), pp. 134, 135.
³ Baglione, *Le Vite de' Pittori, Scultori, ed Architetti*, 1642, Cope Fiammingo.

⁴ Bertolotti, *Artisti Lombardi a Roma*, vol. ii, 1881, pp. 120 ff.

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by Henry VII in 1501-2, but an example can be found in the rather earlier windows with portraits of members of the House of York in Little Malvern Church. The inscription on the canopy—*EGO VITIS VERA*—is of later date, and was probably added when the panel was varnished in the 19th century.

If sculpture in England at the end of the 18th century—one can hardly speak of English sculpture, as most of the practitioners in this country at that time were foreigners—does not occupy a very high place in the history of Art, terracotta sketch models are sufficiently rare to make the acquisition of one a matter of some importance especially when the model is a portrait of a famous London citizen. When William Beckford, Lord Mayor of London in 1763 and 1770, and father of the author of *Vathek*, died during his second term of office, the Corporation of the City voted a sum of money for a monument to be erected in the Guildhall. At least three sculptors sent in designs, and the work was given to John Francis Moore (d. 1809), who carried out the monument which still stands in the Guildhall.¹ This is a large white marble erec-



Fig. 1 (p. 2).

¹ See John Edward Price, *A Descriptive Account of the Guildhall of the City of London*, 1886, pp. 80-81, and plate. Moore carved a second monument to Beckford, which was formerly at Fonthill, and was given by his son to his father's old City Company, the Ironmongers, who still have it.

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tion of William Beckford standing with figures of "The City of London Weeping" and "Trade and Commerce at a Stand," at his feet. The

monument was erected in 1772.

One of the unsuccessful designs submitted was that by Agostino Carlini, a Genoese who was made a member of the Royal Academy in 1768, which is now only known from an engraving by Bartolozzi. A third design was by Nathaniel Smith, and this was unknown until it appeared in a shop of a London dealer, and was purchased and presented to the Museum by Dr. W. L. Hildburgh, F.S.A. The sketch is a terracotta statuette, $10\frac{3}{4}$ inches high (*Fig. 2*), representing Beckford standing with right hand raised, and in his left, which rests on a pedestal, a scroll inscribed: "The humble Address." This refers to the Address which he is reported to have made to George III with reference to the conduct pursued by the Government in connection with the dispute with Wilkes over the elections in the county of Middlesex. The base of the pedestal is signed "Nathl Smith fecit. July 31. 1770." Nathaniel Smith was a pupil of Roubiliac from 1755 to 1762, and later became the chief assistant of Nollekens,



Fig. 2.

but little is known of his work. He was awarded six prizes by the Society of Arts, one of which, a relief of hounds attacking a stag, signed and dated 1760, is in the Schreiber Bequest in the Museum.¹ His more

¹ A list of further works by Nathaniel Smith will be found in Mrs. Esdaile's recent work on Roubiliac, 1928, pp. 215, 216.

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famous son, J. T. Smith, in his *Nollekens and His Times*,¹ says: " My father, who also made a model, and Carlini, were the unsuccessful candidates for Beckford's monument; and Moore, then living in Wells-street, Oxford-street, was employed to execute the cenotaph in Guildhall —a glaring specimen of marble spoiled; of which scandal said, the task was given to him because he was a native of Hanover." Charming as this terracotta sketch is, it is to be feared that the result would have been equally unsatisfactory had it been successful in the competition and been carried out in marble.

CARVINGS IN IVORY AND BONE. Several important additions were made to the collection during the year, the earliest in date being a small oval relief of exceptional interest, carved in walrus tusk in rather high relief, showing Christ in Majesty seated on a cushioned throne (*Plate 3*), holding a book in his left hand and a staff or sceptre (partly broken away) in his right. The background and plain border on the left have been broken and restored in plaster, but with the exception of the right hand, a small piece of the crown, and part of the staff, the figure itself has suffered little damage. It seems practically certain that the relief was originally associated with another carving of the Virgin and Child, closely similar in style and form, which is now in a private collection.² Both ivories belong to a very definite and highly individual group of carvings, not previously represented in the Museum, which includes two figures, in the Museum at St. Omer, of the Virgin and St. John, and a fragment of the relief of the Baptism of Christ in the Martin le Roy Collection in Paris.³ All these ivories are characterized by a marked feeling for the forms beneath the draperies, and by the curious flat, broad faces with eyes set close together. The tendency to arrange the draperies with stiff cascades of folds wherever possible is another feature typical of the group. These mannerisms are peculiarly characteristic of a number of manuscripts produced at Winchester during the century before the Norman Conquest. A comparison of the ivory relief with both the St. John and the three representations of Christ in Majesty on the title-page of St. John's Gospel in the beautiful manuscript in the British Museum known as the Grim bald Gospels (Additional MS. 34890), shows clearly the closeness of the connection. The figures of kings in the panels of the borders

¹ 1920 edition, vol. ii, p. 134.

² M. H. Longhurst, *English Ivories*, No. XVIII, Pl. 20.

³ M. H. Longhurst, *op. cit.*, Nos. XV, XVI, and XVII, Pl. 20 and 21.

of the same page too indicate the original fleur-de-lis form of Christ's crown on the ivory. This manuscript was illuminated probably at the New Minster early in the 11th century, a date which would agree well with the style of the ivory.¹

Another important acquisition was a large North Italian altarpiece (*Plate 4*) of the School of the Embriachi, with sixty-three scenes from the New Testament and the Apocryphal Gospels, composed

mainly of panels of bone, replaced in a few cases by ivory reliefs, and supplemented by a 17th century relief in ivory of Christ on the Cross supported by God the Father and Angels.

Baldassare degli Embriachi was the founder of a large school of carvers in bone and, more rarely, ivory, working in Venice and the North of Italy at the end of the 14th and during the first half of the 15th century. The work



Fig. 3 (p. 8).

of the School shows an admixture of Florentine and French influences, the former being accounted for by the fact that Baldassare belonged to a Florentine family of Genoese extraction. The figures were carved on long narrow bones, and these, placed side by side to form the compositions, were mounted on a wooden foundation. There are frequently remains of colour and gilding on the costumes and backgrounds, and the use of intarsia of woods and stained ivory adds considerably to the

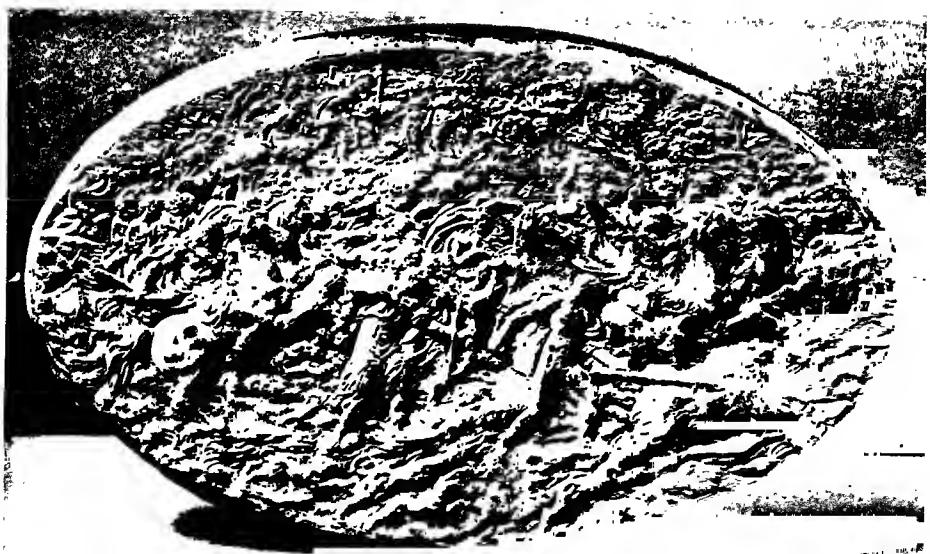
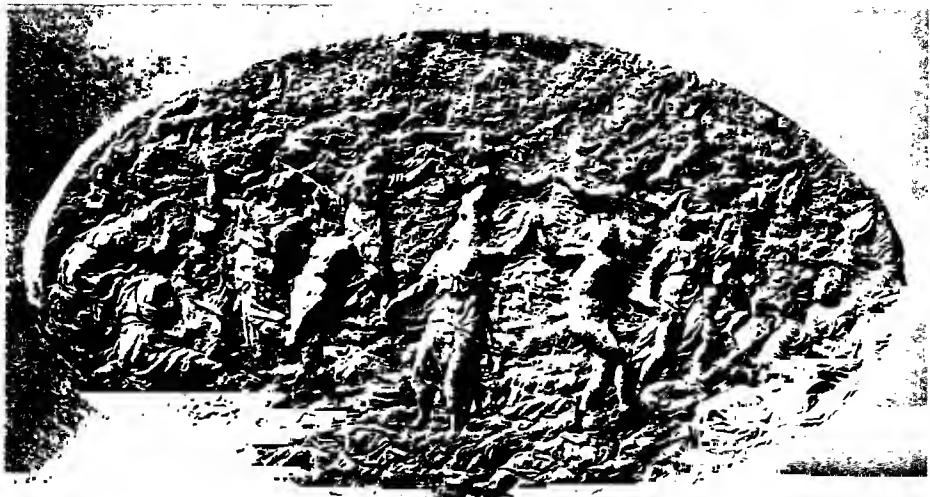
¹ *The Burlington Magazine*, vol. liii (1928), pp. 318 ff.

PLATE I



PHILOCTETES : RELIEF IN MARBLE. BY IL MOSCA.
NORTH ITALIAN : FIRST HALF OF THE 16TH CENTURY.

PLATE 2



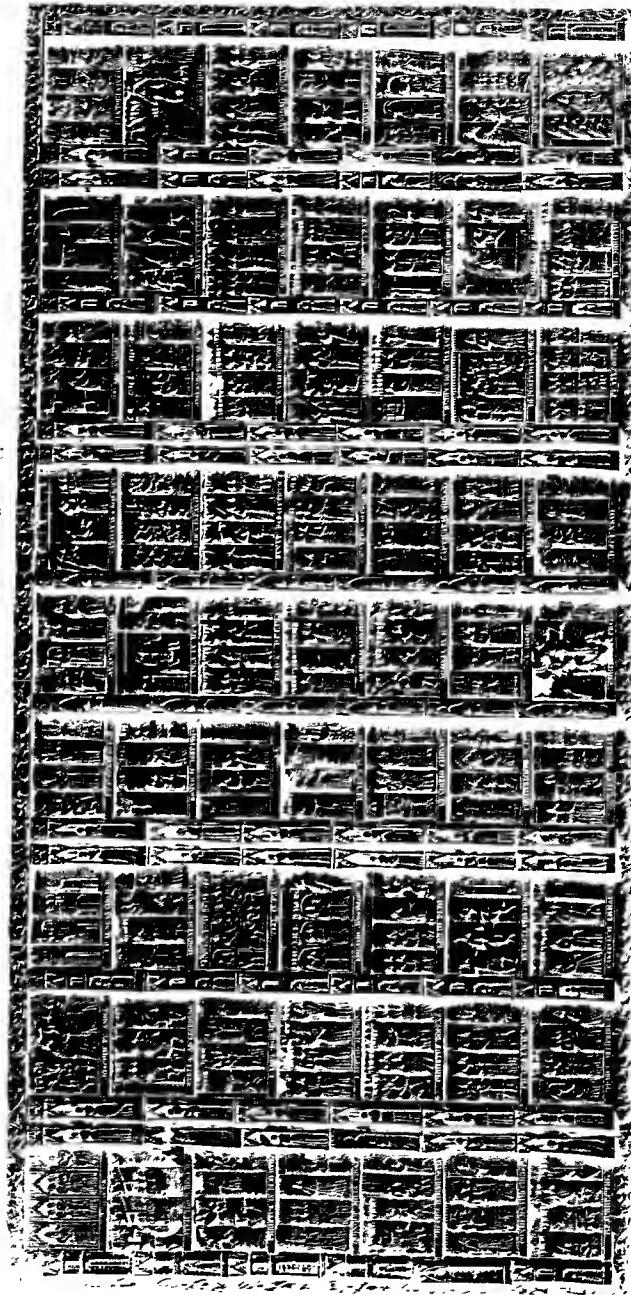
NYMPHS DANCING : MELEAGER AND THE CALYDONIAN BOAR.
TERRACOTTA RELIEF — PROBABLY BY JACOB CORNELISZ COBALRE.

GIVEN BY MISS E. E. M. HUPPLER.



CHRIST IN MAJESTY: RELIEF IN WALRUS IVORY,
ENGLISH; FIRST HALF OF 11TH CENTURY.

PLATE 4



ALTAR-PIECE, MONF. - NORTHERN ITALIAN (SCHOOL OF THE EMBRIACI) : FIRST HALF OF THE 15TH CENTURY.

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decorative effect, as seen in a number of other examples of the work of the School in the collection. Several large altar-pieces still exist : there are, besides an example in the Certosa di Pavia, two in the Musée de Cluny, one in the Louvre, and another in the Metropolitan Museum at New York. But examples of this size and quality are now very rarely obtainable, and the Museum was fortunate in acquiring this important work.

Ivory carvings of fine quality of the 16th century are extremely rare, but the Museum was able to purchase at the end of the year, through the John Webb Trust, a statuette of the Virgin seated on a Bench, supporting the Child who stands on her knee with his arms round her neck (*Plate 5*). This very beautiful little figure has a quite unusual monumental quality, which would make it remarkable at any period, and it is a particularly valuable acquisition as filling a distinct gap in the collections. The work is probably French, though, especially in the type of the Child, there are traces of Flemish influence.

The strong Italian character which is apparent in so much French work of the period is shown in the figure of the Virgin which, in its compact pose, recalls the large marble group of St. Anne with the Virgin and Child by Jacopo Sansovino in the Church of S. Agostino at Rome. A statuette closely similar in style, if not by the same hand, is in the Metropolitan Museum at New York (Mary Clark Thompson Bequest).¹

¹ *Bulletin*, vol. xix, No. 12.



Fig. 4 (p. 9).

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An ivory of unusual type (given by Dr. W. L. Hildburgh, F.S.A.) is a carving in high relief of Christ supported in the Tomb by an Angel and two Putti mounted on a background of lapis lazuli (*Plate 6*). This is probably Italian work of the 17th century, and shows some resemblances both to a Pietà ascribed to Alessandro Algardi, formerly

in the Silten Collection at Berlin, and to another in the Musées Royaux des Arts Décoratifs at Brussels.¹ The Brussels group is described as Italian or South German, and it is just possible that this relief, too, is South German work under Italian influence, though the lapis lazuli background makes this unlikely.

Signed ivories are rare, but the Museum has been fortunate in acquiring several during recent years. This year a relief by Adam Lenckhart (*Fig. 3*), a South German carver working in the first half of the 17th century, was added to the group. Mention is made of Lenckhart's work in 17th century inventories of the Liechtenstein Collection,

Fig. 5 (p. 9).

and other examples of his work, some signed, are in the National Museum at Stockholm and the Metropolitan Museum at New York.

A characteristic feature of the ivory carving of the period is the development of interest in portraiture, and a number of small portrait busts and reliefs have been recently acquired. These include a good signed portrait of Uldric Frid. Guldenlew, Statthalter in Norway

¹ Destrée, *Catalogue des Ivoires*, 1902, No. 47.

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(1638-1704), by Jean Cavalier (*Fig. 4*), an artist of French extraction, working in the last half of the 17th century, and well known for his portrait medallions in low relief. Another interesting medallion of Philip of Bourbon, Duke of Anjou (1683-1746), and King of Spain from 1700 to 1724 (*Fig. 5*), by an unknown French artist of the early 18th century was also purchased at the end of the year.

MOTHER-OF-PEARL. Mother-of-pearl has not always been used for such uninteresting, if necessary, objects as collar studs, buttons, and knife handles, and a number of small works recently acquired by the Department suggest a more worthy way of utilizing the full beauty of this material. From mediaeval days the shell of the pearl oyster was mostly used for carved works; this is tough and of a consistent milky-white colour, which is thick and suitable for reliefs, and small pendants, covers of reliquaries and suchlike objects were made from it in Germany and the Low Countries. Two of the latest acquisitions, which were formerly in the Sneyd Collection, are mounted in silver-gilt and carved with the Virgin and Child in clouds, between St. Catherine and a female saint, and St. Peter and St. Andrew; and a third from the same collection, possibly a cover of a reliquary, shows The Annunciation. These are typical German works of the 15th century.

The formation of the East India Company in the early days of the 17th century introduced a new source of supply from the Far East and suggested a new method of employing the substance. The cover of a box given by Mr. Alfred Behrens, carved on the front with Esther before King Ahasuerus and engraved on the back with the same subject, appears to be carved in an Eastern shell; but it is of poor workmanship and is only interesting as being signed by J. B. Barckhuysen, a Flemish goldsmith and gem-cutter of the 18th century, who is known by a number of other signed reliefs, of which one, engraved with the Judgment of Paris, is in the Brussels Museum. The main feature, however, of the new material was the iridescence which, while making it unsuitable for reliefs, was ideal for coloured inlays. The most famous artist who worked in this method was Deric van Rijswych (1596-1679), who cut and engraved small pieces of the shell selected for their colour, and inlaid them in panels of slate, sometimes with the addition of pieces of ivory or gold and silver.¹ Two fine

¹ An account of this artist's work will be found in Christian Kramm's *De Levens en Werken de Hollandsche en Vlaamsche Kunstschilders*, etc., vol. v. p. 1423, 1861. An

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examples of his work, signed and dated 1665, are the panels illustrated on *Plate 7*. A somewhat smaller panel, but dated 1654, is in the Green Vaults at Dresden.¹

An even more sumptuous object of about the same date is a shell (*Turbo Marmoratus*, found in the Indian Ocean and elsewhere) given by Dr. W. L. Hildburgh, F.S.A., engraved with a combat between a satyr and a sea monster with animals amid scroll-work, sea horses, and dragons. To obtain his material the artist has rubbed away the rough outer surface and revealed an iridescence which is of the greatest beauty, even if he has destroyed the charm which the shell had as a natural object. The engraving too is of the highest order.

TWO FATIMID CRYSTALS. With the acquisition towards the end of the year of an unusually fine bottle, together with the greater part of another (*Plate 8*), the Museum is now in possession of one of the finest collections of rock crystal carvings of the Fatimid period (A.D. 969-1171) in the world.² Carvings in this material must have existed in considerable numbers in Egypt in the 10th and 11th centuries. Maqrizi, who was born in Cairo in 1364 and died in 1442, quoting from earlier writers, describes the treasure of the Calif Mostansir Billah at Cairo (destroyed in 1062) as containing 1,800 rock crystal vessels. In this connection it is interesting to note that both of these bottles, which probably served to contain perfumes or oils, were found in Egypt. The beautifully designed foliate scroll ornament is characteristic of Fatimid wood carving as well as of the smaller crystals. This important purchase was made with the assistance of Messrs. Henry Oppenheimer, Oscar Raphael, and John Hugh Smith.

CHINESE SCULPTURE. Following the acquisition in 1927 of the charming Horse carved in green marble,³ the Museum was fortunate in acquiring a large figure of a Ram in white marble, which may probably be of the same date (*Plate 9*).⁴ The animal formed one of a series of figures in an avenue leading to a tomb in the Shin-Tang dis-

interesting book on the whole subject of the use of mother-of-pearl both in ancient and modern times is E. Orilla's *La Madreperla e il suo Uso nell'industria e nelle arti*, published in the series Manuali Hoepli, 1908. ¹ Guide, 1921, p. 103.

² For other crystal carvings in the Museum see *Burlington Magazine*, vol. xlvi (1926), pp. 149 ff. ³ See *Review*, 1927, p. 7, pl. 6.

⁴ *Old Furniture*, vol. iv, p. 223, 1928.



VIRGIN AND CHILD; IVORY STATUETTE.

PROBABLY FRENCH; 16TH CENTURY.

PURCHASED BY THE JOHN WEBB TRUST.

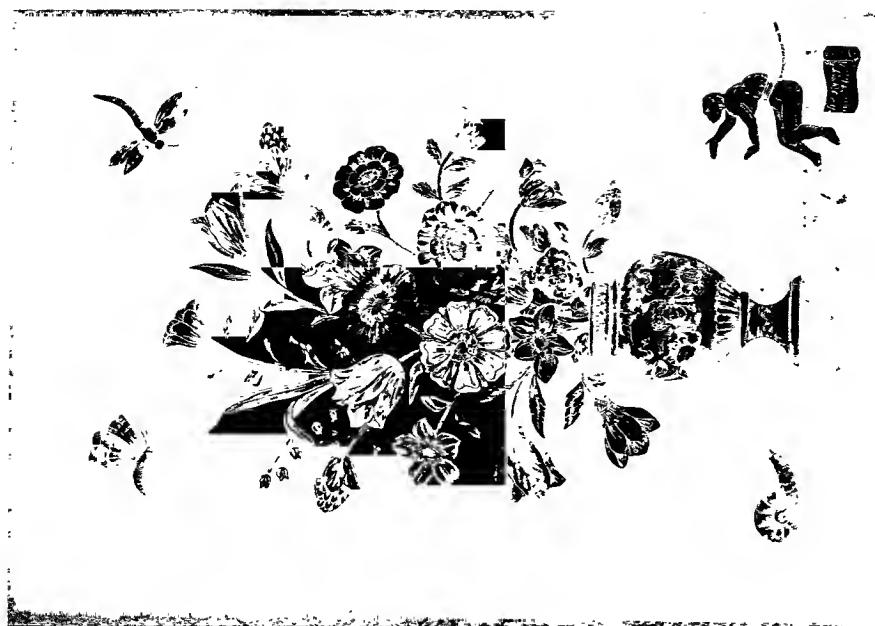
PLATE 6



CHRIST IN THE TOMB: IVORY RELIEF ON LAPIS LAZULI BACKGROUND.
PROBABLY ITALIAN: 17TH CENTURY.

GIVEN BY DR. W. L. HEDBURN, F.S.A.

PLATE 7



TWO PANELS; STAVE INLAID WITH MOTHER-OF-PEARL.
BY DIERIC VAN RISWACH; SIGNED AND DATED 1665.

PLATE 8



TWO BOTTLES IN ROCK CRYSTAL: FATIMID PERIOD (A.D. 969-1171).

PURCHASED WITH THE ASSISTANCE OF MESSRS. HENRY OPPENHEIMER, OSCAR RAPHAEL,
AND JOHN HUGH SMITH.

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trict in south-west Chih-li, and by good fortune photographs of the animal, almost covered with sand, were taken before its removal to England. It is unusual in Chinese works of art to have such additional evidence of provenance. The work recalls the small clay tomb statuettes which are attributed to the period of the Six Dynasties somewhere about the 6th century A.D., and, allowing for the difference in technique between the cut marble and the moulded terracotta, there seems little doubt that this figure may be of the same date. The curious treatment of the eye points to an earlier period than the only other carved Ram with which it can be compared—that in front of the tomb at Chung-Ling, which was erected about the year A.D. 700 by the Empress Wou to the memory of her mother.¹

A further example of Chinese sculpture, a Buddha Head carved in dark grey mottled marble, though not of such importance artistically and of much later date, is of some technical interest. Chinese sculpture, as has been pointed out by Mr. Roger Fry,² is normally built up of ovoid and cylindrical elements rather than the cube which is the basis of Western Art, and it is this form which gives the sense of rhythmic continuity which is so typical of Chinese Art. In the head in question, however, which may be Southern Chinese of Ming dynasty date, the artist has hardly disguised the square block from which the head has been cut, and the design is rather a series of four reliefs than a work in the round.

Chavannes, Pl. CCXCIX, No. 468.

— *Transformations*, p. 75, 1926.

DEPARTMENT OF CERAMICS

CHINESE PORCELAIN OF THE MING DYNASTY



CHINESE porcelain in the form in which it is most familiar to Europeans has generally been regarded as having originated with the foundation of the Imperial factory at Ching-tê Chén by the first Ming emperor, Hung Wu, in 1369. From this factory and from the countless private kilns gathered round it in the same town have come the great majority of specimens of Chinese porcelain to be seen in Europe. The wares of Ching-tê Chén fall mainly into three categories, plain white or colour-glazed porcelain, porcelain painted in underglaze pigments, chiefly cobalt-blue, and enamelled porcelain. Wares of all these categories, which reached their highest technical perfection at a later time, under the Ch'ing emperors K'ang Hsi and Yung Chêng, were made in the period of the Ming dynasty (1368-1643). Though many important examples of Ming porcelain have long been in the possession of the Museum it has only now become possible to make a thorough study of this phase of ceramic history in the permanent collections at South Kensington. This is due to the generous action of Mr. W. R. Bloxam and the Misses M. S. and M. A. Bloxam, who gave to the Museum in memory of their brother, the late Rev. J. F. Bloxam, a selection of some of the finest pieces from the collection exhibited for many years in the Museum as a loan from him.

The Bloxam Gift includes thirty-two pieces of blue-and-white porcelain. This is a class of which our knowledge has been quite recently extended. A pair of blue-and-white vases has come to light bearing inscriptions which show that they were offered as a present to a certain official by a resident in Hsin-chou, now Kwang-hsin, in Kiangsi province, in the eleventh year of the Emperor Chih Chêng of the Yüan dynasty, that is, in 1352.¹ This confirms the persistent statements

¹ Figured and discussed by R. L. Hobson, "Blue and white before the Ming Dynasty," in *Old Furniture*, vol. vi, 1929, p. 3.

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that have been made in recent years that certain pieces of blue-and-white porcelain, such as a bottle in the British Museum said to have come from a tomb of the Sung dynasty, were made in pre-Ming times. A porcelain fragment in the Museum, found at Fostat (Cairo), with duck-and-lotus design, also belongs to this group. Further, the character "Yüan" painted on a bottle of this class given to the Victoria and Albert Museum by Mr. Sydney Vacher,¹ may now safely be taken as an indication of period. As Mr. Hobson points out, the proximity of Hsin-chou (the place named on the dated pieces) to Ching-tê Chén gives good ground for the assumption that this class of blue-and-white porcelain was made at the latter place, where, as was known before this new disclosure, pottery of a certain kind was made in the Sung period. What we may term "modern" Chinese porcelain was therefore not made for the first time in the kilns set up in 1369.

In the Bloxam Collection is a wine-ewer (*Plate 10*) with lotus design in a panel of lotus-petal form which almost certainly belongs to this pre-Ming class. The painting recalls the design on the blue-and-white hexagonal tiles from the Great Mosque at Damascus and on a Syrian earthenware vase in the Museum which, like the tiles, was attributed by Henry Wallis² to the 14th century. A ewer of nearly similar form, painted with phœnixes may be assigned to the reign of Hsüan-tê (1426-1435). Other examples of early Ming porcelain in the Collection are three small bowls with landscape or floral designs of extraordinary delicacy, all with the mark of Ch'êng Hua (1465-1487); a brush-pot with figures of sages in a landscape (*Plate 10*), and a cup with a standing figure of a lady fixed inside, painted outside with tiny figures of children playing, also exhibit the close-textured paste, the smooth glaze, and the soft greyish-blue pigment which characterize the best 15th century porcelain. A large vase with lotus design, which has been mounted in Tibet with a copper rim set with turquoise, exemplifies the coarser kind of early Ming porcelain. To the end of the 15th or early 16th century belongs a rare bowl with dragon design in reserve in salmon-pink biscuit, details being added in red, yellow, green, and black enamels; this bowl bears the mark of Hung Chih (1488-1505).

The reign of Chêng Tê (1506-1521) is remarkable amongst other things for the vases with Arabic inscriptions made at the Ching-tê

¹ Discussed in *Review of the Principal Acquisitions during the Year 1926*, p. 13, fig. 16.

² *The Oriental Influence on the Ceramic Art of the Italian Renaissance*, p. xix, fig. 20. Also figured in *Review of the Principal Acquisitions during the Year 1918*, pl. 7.

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Chén kilns, presumably for the use of Mohammedans in China. To this order belongs a blue-and-white bottle in the Bloxam gift. Another piece assigned to the same reign is a drinking-vessel of Persian form with flower-painting in copper-red, a technique spoken of by Chinese

writers as being practised in the Ming period, but rarely found in surviving specimens.

The massive forms and deep blue pigment which are characteristic of the reign of Chia Ching (1522-1566) are well seen in a large vase with square body and globular upper part painted with ladies and children playing. Another noteworthy blue-and-white piece with the mark of the same reign is a bell-shaped bowl (*Plate 10*) with an unusual design of rams amongst willows. The characteristic solid quality in the colouring is seen also in the Chia Ching enamelled porcelain, as in a small square vase with lotus-flowers in green, violet, and



Fig. 6 (p. 96).

yellow outlined in black (*Plate 10*), and in a square box with red and yellow dragons on a blue ground. Porcelain of the short reign of the succeeding emperor, Lung Ch'ing (1567-1572), is of great rarity, and the Museum is fortunate in obtaining from the Bloxam Collection a marked vase of this period with a five-colour design of dragons.¹

Reproduced in colours in *Old Furniture*, vol. v, 1928, p. 11; other specimens in the Bloxam gift are illustrated in the same article and in vol. viii, October 1929.

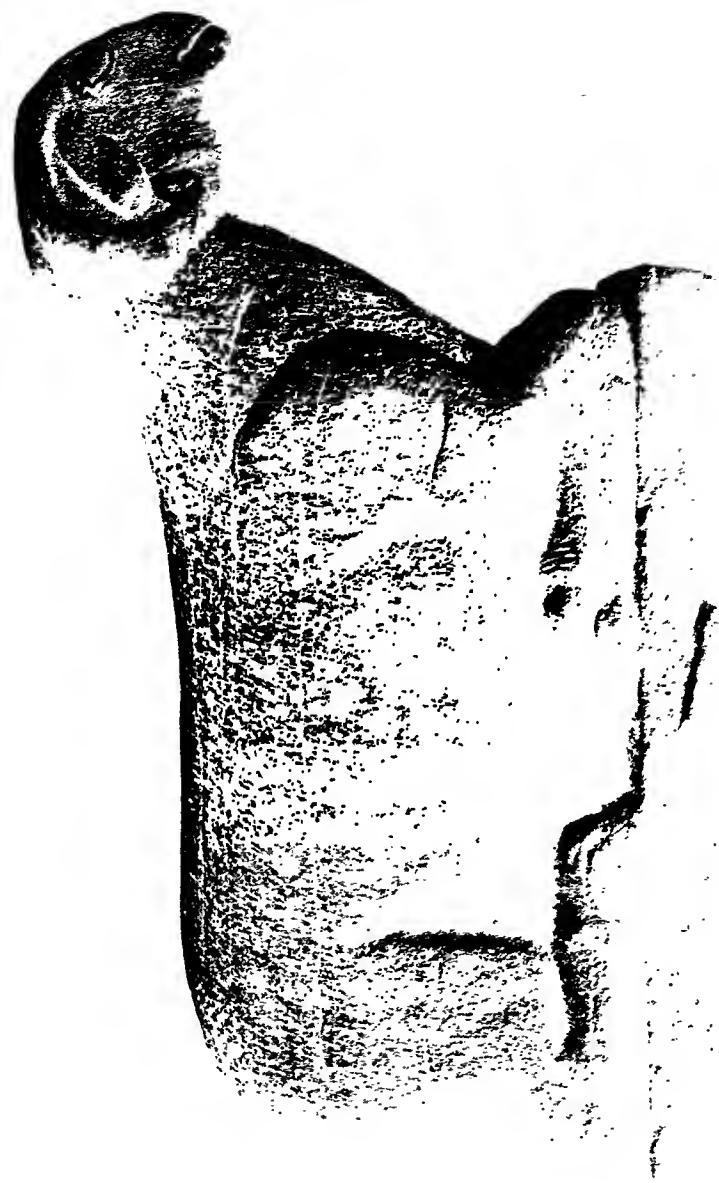
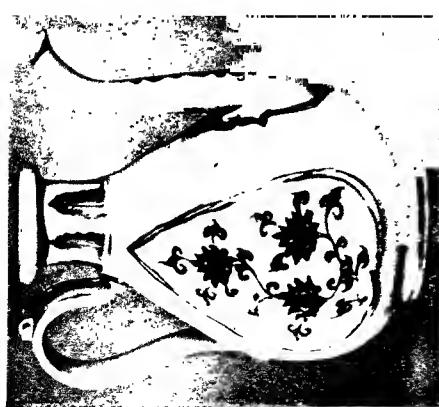


FIGURE OF A RAM; WHITE MARBLE. CHINESE (PROBABLY PERIOD OF THE SUN DYNASTIES), 6TH CENTURY A.D.

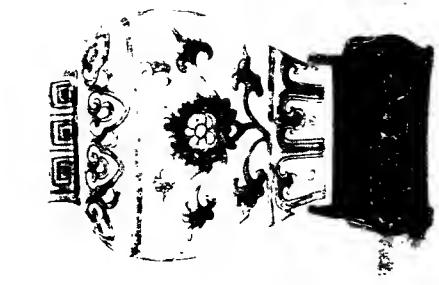
PLATE 10



WINE-POT. PROBABLY YUAN.
PERIOD (1280-1307).



SAUCER. PERIOD OF WAN LI
(1573-1619).



JAR. PERIOD OF CHIA CHING;
(1522-1560).



BRUSH-POD. 15TH CENTURY.

BOWL. MARK OF CHIA CHING,

CHINESE PORCELAIN.
FROM THE BLOOM GIFT.



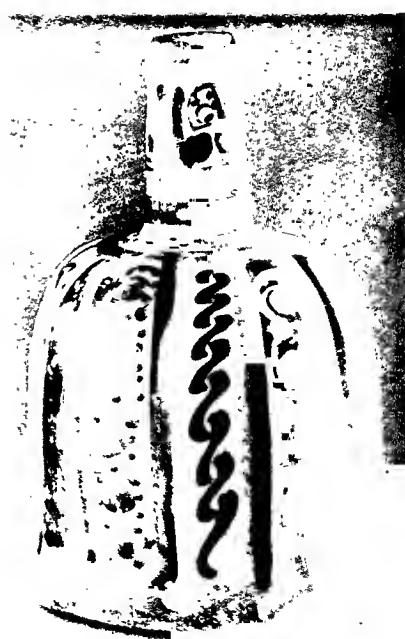
PLATE, WITH PAINTING IN BLACK.
LATE 12TH OR EARLY 13TH CENTURY.



BASE OF BOTTLE BELOW.



GOBLET, WITH TRANSLUCENT DECORATION.
13TH CENTURY.



BOTTLE, WITH LUSTRE DECORATION.
13TH CENTURY.

PERSIAN POTTERY.
FROM THE GIFT OF THE EXECUTORS OF THE LATE LADY MARLING, C.B.E.

PLATE 12



VASE AND BOWL, WITH DECORATION IN BLACK UNDER A TURQUOISE-BLUE GLAZE.
PERSIAN; 13TH CENTURY.

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Some of the most delightful of Ming porcelains date from the reign of one of the last emperors of the dynasty, Wan Li (1573-1619), a period in which a great diversity of type is observable. Of the commoner kinds the Museum already had a good representation; the Bloxam gift makes good the lack of the finer. The quality of such pieces, all blue-and-white, as a small jar with Sanskrit inscription, a saucer with a song-bird on the branch of a flowering tree-peony, and another with a painting of Shou Lao with his familiars, a crane and a hare, has never been surpassed in any porcelain. The same delicate charm is seen in small pieces of Wan Li enamelled porcelain, such as the plates in the Collection with groups of poultry or pheasants (*Plate 10*); the soft quality of the pigments may be compared with the stronger tones of the Chia Ching period exhibited in a plate with swimming ducks, otherwise similar in character, which bears the mark of the earlier reign. Another piece of exceptional interest, attributable to the reign of Wan Li, is a wine-pot painted in blue with a curious rendering of a fountain of European Renaissance derivation; an exactly similar vessel was seen by Dr. Friedrich Sarre¹ among the porcelain preserved in the *Chini Hane* (Porcelain House) in the Mosque at Ardebil, Persia, which dates from the reign of Shah Abbas (1586-1628); and another is portrayed in a picture by the Dutch still-life painter Willem Kalf (1622-1693).² It would be impossible here to review in further detail this handsome gift to the nation; reference must only be made in closing to a graceful slender vase, perhaps of early Ming date, with a lotus design delicately engraved in the paste under a glaze of the pale blue tone which recalls the *ying ch'ing* or "shadowy blue" of the Sung dynasty.

EARLY PERSIAN WARES. The accessions to the early Persian pottery section were more numerous than in any recent year, largely forming part of a most important gift from the executors of Lady Marling, C.B.E. This gift consists chiefly of wares of the 13th and 14th centuries, but includes also some rare specimens of earlier and later periods.

First in order of date is a bowl of a type found at Samarra, a Mesopotamian city established and abandoned in the 9th century.

¹ See F. Sarre, *Denkmäler persischer Baukunst*, fig. 44, which reproduces a photograph of a group of this porcelain, and E. Hannover, *Pottery and Porcelain*, vol. iii, fig. 133.

² Reproduced in *Pantheon*, vol. i (1928), pl. opposite p. 115.

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The fact that similar bowls have been found also at Susa and Rhages in Persia is evidence of the difficulty experienced in assigning a place of origin to these early wares. The specimen purchased in 1928 has a characteristic blue rosette in the middle, but the border of segments is painted in green and blue alternately in a style not previously illustrated in the Museum by a complete specimen. The Lady Marling Gift includes two specimens—a dish and a large bowl—of an early type with highly conventionalized designs scratched through a covering of slip, in an effective “scribbled” style, under a yellowish glaze spotted with green. No certain information is available as to the provenance of the class, though one specimen is recorded¹ to have been found at Veramin. They may be conjecturally ascribed to the 10th century.

A number of fine specimens of the rather later and more familiar types also form part of the Gift. The 13th century class with an opaque light turquoise-blue enamel is represented by a water-vessel in the form of a stylized lion,² a curious model of a courtyard with musicians, a bowl, and a splendid large jar with figures and animals in relief. Amongst five pieces of the Rhages so-called “miniature” type, with delicate painting in enamel colours, is an exceptionally fine bowl with turquoise-coloured ground. The 14th century “Sultanabad” wares, with decoration in blue, black, and bluish-green under a clear glaze, are represented by a single specimen: this is painted with the familiar subject of a hare among foliage, and is of the finest quality.

Among the lustre-painted wares are a ewer with moulded small concave panels and bird’s-head top, evidently copied, like so many of the Persian forms, from an example in metal; a jug of graceful form with lightly faceted sides; and a very rare bell-shaped bottle (*Plate 11*) with unglazed base moulded in relief with a hawk attacking another bird. This design is of remarkable power, and again like the bottle itself recalls metalwork.

The class with incised and carved scrolls and glaze-filled piercings in a nearly white body is well exemplified by the goblet figured in *Plate 11*, which rivals in beauty the exquisite beaker given by Sir

¹ M. Pézard *La Céramique Archaique de l’Islam et ses origines*, Paris, 1920 (Pl. XLIII).

² Figured in *Old Furniture*, vol. vi, 1929. A similar vessel, painted in lustre over a blue glaze, in the Kaiser Friedrich Museum, Berlin, is figured in *Der Cicerone*, vol. xv (1923), p. 108.

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Charles Marling in 1919. A bowl purchased during the year (*Fig. 7*) also shows the same technique carried to a remarkable pitch of refinement. The thinly-potted body of this bowl is itself translucent in places, and the carved lines are executed with an extraordinarily sensitive touch. In the Lady Marling Gift is also included a deep bowl with countersunk decoration partly pierced with rosettes and at the bottom the figure of a horseman, finely designed in the same style as the unglazed relief referred to above. The whole piece is covered with a deep blue glaze which shows an especially fine colour by transmitted light where it fills the piercings. The fact that some painting in red enamel and gold has been added in the "miniature" style, suggests Rhages as its place of origin. Another distinct type of pottery with pierced walls is represented by a very beautiful bowl formerly in the Henry Wallis Collection and bought during the year. This has a clear glaze and slight painting of a bird and foliage, in a central circular panel, in dark blue and black with stains of intense turquoise-green. It is said to have come from Sultania.

One of the most original and attractive Persian styles of this period is that with designs in black under a transparent greenish-turquoise glaze. In some cases the designs are painted, but generally they are



Fig. 7.

produced by scratching through and scraping away a black pigment with which the whole piece had been covered. To this type belongs a vase, bought during the year, of flattened globular form (*Plate 12*) with stylized Cufic script on the shoulder above a band of vertical stripes. Another bowl or dish (*Plate 12*), also bought, is decorated with a sphinx or harpy on a ground filled with strongly drawn foliage. The form of

this piece (which is almost saucer-shaped, on a high foot) and the delicate style of incising the linear details make it probable that it is from the same pottery, and perhaps even by the same hand, as another bowl (*Plate 11*), of a very rare type, hitherto exhibited on loan from Sir Charles Marling and now included in the Lady Marling Gift. This differs from the other in having a colourless glaze; the decoration shows a seated figure,



Fig. 8 (p. 97).

with a border of simulated script and other motives, painted in thick black pigment with details incised. Other examples of the class, which may be ascribed to the late 12th or early 13th century, are in the Berlin Museum.¹ One is decorated with a wolf; another, which has a border closely resembling that on the present specimen, bears a sphinx not

¹ Figured by F. Sarre, "Eine seltene Gattung persischer Keramik" in *Der Kunstmärkter*, Jan. 1927, p. 187.

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unlike that on the turquoise-glazed dish previously mentioned. The form is again paralleled by a specimen in the Museum collection,¹ with decoration in raised enamels in the "miniature" style of Rhages, to which place we may therefore conjecturally ascribe all the wares here discussed.

LAMBETH "DELFT." Four examples of the tin-enamelled earthenware made in Lambeth or Southwark in the 17th century were added to the collections, two of them being of considerable importance. As the first type of Renaissance (as distinct from Mediaeval) pottery to be made in England, the painted maiolica usually known as "Lambeth delft" has a special interest for the Museum, and since so little dating back to the 16th and 17th centuries has survived, it is a happy chance that sent us several pieces in one year. Maiolica of the type in question would seem to have been made in England first at Norwich, and from 1570 onwards in London. Either because of the danger due to the firing of the kilns, or possibly for the reason that most of the early potters were aliens from the Netherlands, the potteries were confined to the extramural parishes of Southwark and Lambeth, on the Surrey shore of the Thames.

The earliest specimen of English maiolica in the Museum is, perhaps, a tile from Gorhambury, the house near St. Albans built between 1563 and 1568 by Sir Nicholas Bacon, father of Francis Bacon. The colouring of this tile is similar to that of Flemish tiles of the same period, and it may, indeed, be an importation from Antwerp. During the next fifty years various influences penetrated to the English potteries, particularly from contemporary Italian maiolica. A group of wares belonging to the second half of the 16th century, as yet imperfectly understood but of a distinctive type found only in England, is represented by one of the new acquisitions—a jug with a plain blue enamel with silver mount dated 1618. By the beginning of the 17th century, as is shown by a plate dated 1602 in the London Museum, a native tradition of maiolica-painting was growing up, though the foreign strains still persisted. The important dish acquired by purchase during the year and illustrated in *Fig. 9*, belongs to this tradition. It bears the initials ^H M and the date 1614. The foliage border in blue and yellow is of Italian derivation, but the group of a royal family (perhaps that of Henry IV of France) is possibly after an English engraving of

¹ No. C. 658—1921.

the period. The Rev. E. A. Downman has recently shown that the subjects on similar dishes with royal portraits are based on contemporary English and foreign engravings.¹ The dish bears a strong resemblance in material and colouring to one already in the Museum, painted with the Walk to Emmaus and the much later date 1653.

Another influence that reached the London potters was that of

Bernard Palissy, whose brilliant lead glazes and naturalistic forms brought him European renown. The London potters made no attempt to imitate the technical processes of Palissy and his followers, which were probably kept secret. But some of his forms were copied, above all a large oval dish with a subject known as "La Fécondité," of which an example was bought during the year. Several others are in public collections. Some



Fig. 9 (p. 19).

of them are blue-and-white; the present dish is painted in the usual maiolica colours—blue, green, yellow, and orange; a similar dish in the British Museum has the date 1659 and the arms of the Pewterers' Company; another in a private collection bears the arms of the Grocers' Company and the date 1661. To exactly the same period belongs another of the year's acquisitions, a fragment of a drinking-cup dug up on the site of the London County Hall and given

The Connoisseur, vol. lxxxii, No. 328, p. 220, 1928.

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to the Museum by Mr. W. Ridout. It is painted in blue with part of a name (. . . LIZBETH HOA . . .), a heraldic shield charged with two lutes, and the date 1659, all enclosed within a border of leaves and scrolled cartouches. This adds to the collections one more dated specimen of Lambeth delft, of which the Museum possesses, besides those already mentioned, a mug dated 1628, another dated 1631-2, a dish dated 1637, another mug dated 1642, a candlestick dated 1648, wine-bottles dated variously 1641, 1646, 1647, 1652, and 1662, a dish with the City of London arms dated 1654, a vessel in the form of a cat dated 1676, and a posset-pot dated 1684.

SOME EARLY MEISSEN PORCELAIN. The earlier productions of Johann Friedrich Böttger, the inventor of true hard-paste porcelain in Europe, and his successors at Meissen, not only have the interest always attaching to *incunabula*, but as the chief examples of the baroque taste in porcelain they have a particular historic importance. The St. Cloud factory in France had, it is true, been making soft paste for some years before Böttger's discovery in 1709, whilst the factories of Claude Du Paquier at Vienna, and of the brothers Giuseppe and Francesco Vezzi at Venice were founded in 1718 and 1720 respectively; but none of these was very productive and no other European factory was sufficiently well established to make porcelain in quantity before baroque began to give place to rococo in the decade between 1730 and 1740.

The great merit of Böttger's discovery lay in his perception that the oriental porcelain could have been made only with some kind of fusible clay or rock—with the materials of the potter, in fact, and not those of the glass-maker, as in the imitations previously made in Europe. The first result of the researches of Böttger and his associate Tschirnhausen into the properties of fusible clays was the famous hard vitrified red or brown stoneware, of which relatively few specimens survive. By the generosity of Mrs. Greg a deficiency in the fine series of Böttger ware in the Museum was made good by the addition of a teapot to represent a characteristic type of baroque form; this teapot (*Plate 13*) is decorated by polished cutting on the lapidary's wheel in the manner of contemporary work in rock crystal and other hard stones, and in glass (as in the bottle made by Kunckel mentioned on p. 101). The intense hardness of the ware, which is such that specimens have been mistaken for porphyry, and its beautiful colour when polished make it specially fit for this type of decoration.

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The earliest period of the manufacture of white porcelain, which may be dated from 1713, when it first began to be made in any quantity, to the death of Böttger in 1719, was a very unsettled one. The establishment was harassed by financial difficulties and suffered from a lack of proper organization. But much fruitful experiment was conducted by Böttger himself. In particular, by constant research he discovered a range of enamel-colours and an entirely novel lustre-pigment that largely contributed to the success of the following period when the manufacture had found a settled artistic direction under J. G. Herold. A cup and saucer acquired during the year is in several ways typical of the earliest specimens. It is moulded at the base with a border of acanthus foliage in the style of contemporary silver, doubtless designed at the instance of Johann Jakob Irminger, a goldsmith who was at this time engaged to supply the models for the porcelain. These leaves are touched rather timidly with spots of pink and turquoise-blue enamels which we may recognize as Böttger's experimental colours. Similar specimens are preserved in the Johanneum at Dresden. Above the border and inside the saucer are birds and foliage in red and gold slightly painted in an entirely different style. This painting is perhaps the work of one of the outside decorators (*Hausmaler*) who used much of the plain white or lightly decorated china for embellishment in their often highly individual styles. In the present case, however, the painter cannot be identified. Of the same period is a cup bought at the Hercules Read Sale. This has a border of baroque foliage in relief at the foot and is painted in a peculiarly artless style, and in dull experimental colours, with an umbrella-like pavilion, a pagoda with masonry indicated by lines and some very sketchy green trees.¹ The untutored style is evidently that of a hand employed in the factory itself. From the same sale was obtained another cup and saucer painted in brownish red with a peasant figure and a building. The rather primitive-looking porcelain, with smoky-toned glaze full of minute bubbles, makes it tempting to regard these also as specimens of the earliest Meissen factory decoration. But in form they agree more closely with cups and saucers of the succeeding period and may therefore, with more probability, be regarded as imperfect specimens, sold in the white and painted outside the factory. They probably date from some time before

¹ Compare a specimen figured in E. Zimmermann, *Die Erfindung und Frühzeit des Meissner Porzellans*, fig. 91.

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1740, when a decision was made to forbid the sale of white wares in this way.

To the early maturity of Meissen porcelain (about 1725-30) may be ascribed a splendid vase (*Plate 13*), painted with a version of Chinese decoration of the *famille verte*. The type is often marked with the cipher AR of the Elector Augustus the Strong, who was also King of Poland. In the colours used, which are of unsurpassed beauty, full-toned and resonant, a plum-purple and a luminous bluish green are particularly striking and unusual. A sugar-box and cover with similar enamels added to painting in underglaze blue, with the effect of a very gay medley, shows the high level reached by the every-day productions of this same period. A group of contemporary pieces in blue-and-white also acquired during the year include a coffee-pot of delightful baroque form, painted with the so-called "onion-pattern" of formal flowers, and a tea-caddy with landscapes, scale-pattern, and gadrooned panels in Chinese style.

ITALIAN PORCELAIN. The porcelain made from 1720 onwards in the Vezzi factory at Venice, depending as it did at first on the services of a runaway Meissen workman named Christoph Conrad Hunger, was technically of German derivation; in its forms and decoration, however, it was, like most Italian porcelain, very distinct in style. We know little of the history of the factory, and it is merely presumed to have come to an end soon after the death of Francesco Vezzi in 1740. But the name of Venice, which appears in various forms on porcelain evidently dating from the period, enables us to identify as the Vezzi's a fair body of pieces. A teapot (*Plate 14*), marked "V" in red, given in 1928 by Lt.-Col. K. Dingwall through the National Art-Collections Fund, is a charming example with the half-formal but very freely disposed painting seen on one important class of this early Venice china: a rather brownish red and a very strong green are here the predominant colours. A pretty little cup given by Mr. A. L. B. Ashton, again through the Fund, is decorated with a fanciful medley of subjects in characteristic Italian style: birds, domed buildings, and formal leaves and plants are painted in underglaze blue and touched with deep red and light green enamels. It is marked "Venezia" in blue.

The next recorded attempt to make porcelain in Venice was that of Nathaniel Friedrich Hewelcke and his wife, who had left Saxony

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during the Seven Years' War and from 1757 to 1763 seem to have conducted a factory under patent from the Venetian Senate. They were

instructed to mark their wares with the letter 'V'. A cream-jug, also given by Colonel Dingwall during the year, has this mark incised and painted over in red. It is painted in a very rare style with two figures and a large moth in purplish brown. Slight feathery borders in a fine red link it with a similarly marked saucer, beautifully painted with a *putto* and plants in red and green with soft purple shadows, which was given by Mr. Ashton last year.

The third and best-known Venetian factory, that established by Geminiano Cozzi in 1765, produced porcelain of varying excellence. Perhaps the best of all is the class of which two good specimens were bought during the year. The fantastic spirit of Italian rococo is well shown in the decoration of a jug or small coffee-pot (*Plate 14*), painted on one side with a masked lady wearing a flounced crinoline who holds up in one hand a lemon on a long fork and grasps in the other a banner with the unexplained inscription "W L I MACHAVONI." In the middle distance are trees and a building with the characteristic Venetian funnel-shaped



Fig. 10 (p. 25).

chimney; on the other side is a group of fruits including a sliced pumpkin. The gay colouring with its dissonant purples, crimsons, and reds again strikes the note of fantasy. The same fine colour

PLATE 13



VASE, PORCELAIN, PAINTED IN COLOURS,
GERMAN (MEISSEN) : ABOUT 1725.



TEAPOT: BOTIGER'S RED STONEWARE, WITH ENGRAVED DECORATION.
GERMAN : ABOUT 1710.

GIVEN BY MRS. G.P.L.G.

PLATE 14



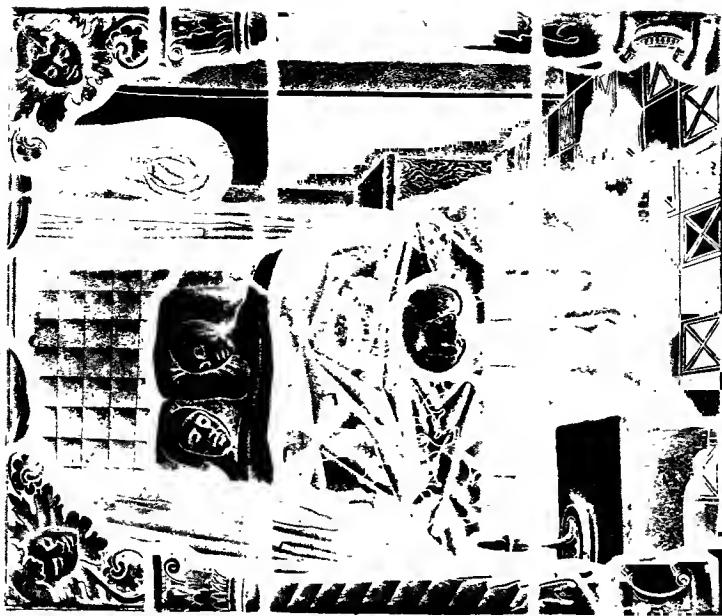
TEAPOT, PORCELAIN, PAINTED IN BLUE, ITALIAN (DOCCIA); ABOUT 1740.



THREE PIECES OF 18TH CENTURY VENETIAN PORCELAIN.

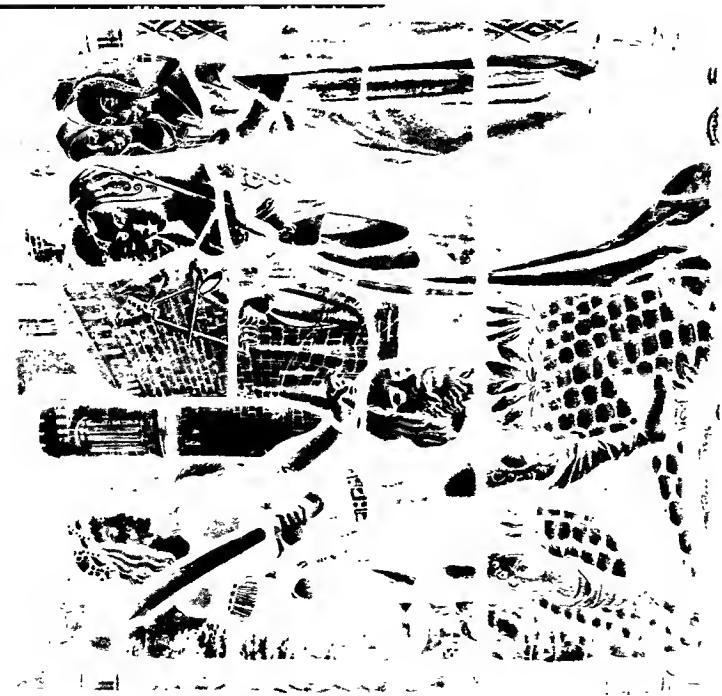
THE TEAPOT GIVEN BY LT.-COL. R. DINGWALL, D.S.O., THROUGH THE
NATIONAL ART-COLLECTIONS FUND.

PLATE 15



PANEL, STAINED GLASS. "TOBIAS AND SARA." GERMAN
(COLOGNE SCHOOL); ABOUT 1530.

FROM ASHRIEDE PARK, GIVEN ANONYMOUSLY.



PANEL, STAINED GLASS, "TRIUMPH OF DAVID." GERMAN
(COLOGNE SCHOOL); ABOUT 1530.

PLATE 16



PANEL, STAINED GLASS. SWISS (ZURICH SCHOOL): EARLY 17TH CENTURY.
MURRAY BEQUEST.

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marks a cup and saucer (*Plate 14*), painted apparently by the same hand, with a lady seated by a broken column among trees, and with a coronetted shield of arms (charged with a dove with a sprig in its mouth perched on three rocks, all in reddish brown) with purple mantling. The three pieces all bear the large red anchor used as a mark by Cozzi.

The still-existing factory at Doccia, near Florence, was founded about 1735 by the Marquis Carlo Ginori; its earliest styles owed something to the influence of Vienna, whence it engaged its first chemist, Karl Wendelin Anreiter. The teapot shown in *Plate 14*, bought at the Hercules Read Sale, is ascribed to Doccia on the evidence of its rather grey paste and the fact that the lid bears a stencilled pattern of flowers. This unusual mode of decoration is paralleled on a teapot of kindred baroque form preserved in the factory museum at Doccia.¹ The paintings on the teapot itself of playing boys in underglaze blue (a rare colour in Doccia), were evidently copied from engravings. A white figure in porcelain of beautiful quality (*Fig. 101*) is also conjecturally ascribed to Doccia. The model represents *Venus at the bath* and follows a bronze by Giovanni Bologna, of which several examples exist:² in a terracotta version in the Museum³ the figure has a crescent on the forehead and is presumably intended for Diana.

THE ASHRIDGE STAINED GLASS. One of the great events of the London salerooms during 1928 was the sale by Messrs. Sotheby, on July 12th, of the series of 119 panels of stained glass from the chapel at Ashridge Park, Herts. It was announced at the time that the glass, purchased as a single lot for £27,000, had been bought by a gentleman who wished his name not to be made known; great satisfaction was expressed with the further intimation that the glass was not to leave England. Shortly afterwards it was offered and accepted as a gift to the Museum from an anonymous donor. All lovers of stained glass will be grateful to him for this act of signal generosity, which secures from dispersal a series of glass-paintings without an equal except where remaining *in situ* in the windows of churches.

The glass was brought to England early in the 19th century, a

¹ Figured in *Primo trentennio de la Società Ceramica Richard-Ginori, Commemorazione, 1913*, p. 60.

² Compare Konigliche Museen zu Berlin (F. Goldschmidt), *Die italienischen Bronzen der Renaissance und des Barock*, No. 138, pl. 45. No. 4124 - 1854.

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period in which great quantities of old stained glass were imported from the Continent; the extent of this traffic during the troubled times of the French Revolution and the Napoleonic wars is indicated by the recently published account-book of a Norwich glass-painter of the period, who doubtless found in it a lucrative auxiliary source of income.¹ The precise date at which the windows were set up at Ashridge is shown by an inscription scratched with a diamond by the glazier entrusted with the job, on a pane of the window with a figure of his namesake, the prophet Amos, in the tracery. This inscription reads as follows:

“An humble individual of the same name as the Prophet Amos, the Top Figure in the Head of this Window, first commenced fixing these Windows in the year 1811 & finished the Windows in the year 1831.”

The panels, as was pointed out by Dr. M. R. James, in a catalogue privately printed in 1906, were originally for the most part in the cloisters of the abbey church of Steinfeld, in the Eifel district.² The abbey was founded about 920 by Sigebod von Hochsteden, Count of Ahr, as a house of Benedictine nuns, who were displaced later by canons of the Premonstratensian Order. One of the panels shows a successor of the founder, “Theodiricus de Hochsteden comes de Aere restaurator huius monasterii,” kneeling in the presence of a procession of canons bearing the relics of SS. Potentinus, Felix, and Simplicius in a shrine. The panels are not all of the same date but cover a period of more than half a century, and vary in style accordingly. Several bear dates ranging from 1519 to 1572. They thus illustrate the phase of glass-painting in which the late Gothic style was being superseded by that of the Renaissance.

In the earlier panels, such as that depicting the return of David after the fight with Goliath (*Plate 15*), echoes of the Flemish school of painting are observable. The Gothic feeling is strong in the schematic simplicity of arrangement and the more restricted colouring, in which

¹ See *Journal of the British Society of Master Glass-Painters*, vol. ii, no. 2, Oct. 1927, p. 86 (“English Importations of Foreign Stained Glass in the Early Nineteenth Century,” by Bernard Rackham).

² Investigations now being conducted by Rektor N. Reinartz, of Kreuz-Weingarten, have disclosed the fact that glass from other sources besides Steinfeld is included in the Ashridge series. The Steinfeld glass is the subject of a remarkable manuscript schedule of the 17th century, now in the Stadtbibliothek at Treves.

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there is a large proportion of white glass. The flanking columns of the architectural framework enclosing the subject display such late Gothic motives as the broken fluting, alternately vertical and slantways, familiar in the chimneys of Wolsey's building at Hampton Court. Later, in the rich elaboration of the dress and the fantastic renaissance details of architecture and other accessories, as in the scene of the Institution of Matrimony (*Frontispiece*), the fashions of the Antwerp School of the early decades of the 16th century are reflected; kinship with the work of Cornelis Engelbrechts is also recognizable. Some of the later panels, from about 1525 onwards, show the influence of German engravings; indeed, close adaptations can be pointed out, as in the subject of Samson rending the lion, after Dürer. A panel with the Massacre of the Innocents betrays a knowledge of Raphael's treatment of the subject as engraved by Marcantonio Raimondi. The loss in clarity of composition which marks these later panels is to some extent made good by the evident enjoyment with which fantastic shapes and patterns have been devised.

As regards the question of authorship, it can hardly be doubted that, as Dr. Hermann Schmitz has pointed out,¹ the earlier of the Steinfeld-Ashridge glass-paintings came from the same workshop as a series of windows with subjects from the life of St. Bernard, formerly in the cloister of the abbey of Altenberg, near Cologne (they are now distributed in the museums of Cologne, Berlin, and elsewhere). These are from designs by the painter known as the "Master of St. Severin," so named from a series of paintings by him in the church of St. Severin at Cologne. One of the St. Bernard panels depicts a bedroom scene closely resembling the painting of Tobit and Sara in bed—with a white dog curled up asleep on the patterned blue coverlet—in the Ashridge series (*Plate 15*). Other glass from the same workshop and in the same style is now to be seen in the Lord Mayor's Chapel at Bristol, recently described in a paper read to the Bristol and Gloucestershire Archaeological Society by Mr. G. McN. Rushforth.² The windows of this chapel were filled about 100 years ago with foreign glass, among which are panels supposed to have come from the abbey of Sayn, on the Rhine, near Coblenz. One of these bears the date 1527, the name of the donor, the then abbot of Sayn, and an allusion to the fact that

¹ *Die Glasgemälde des Königlichen Kunstgewerbemuseums in Berlin* (Berlin, 1913), vol. i, pp. 55-56.

² *Transactions of the Bristol and Gloucestershire Archaeological Society*, vol. xlix, p. 313.

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Sayn was an offshoot from the abbey of Steinfeld, from which, as we have seen, the Ashridge glass came. It now transpires, from an examination of the Treves sch dule, that these Bristol panels also belong to the series from the cloisters at Steinfeld.

This is not the occasion to attempt an exhaustive survey of the entire series of panels. Dr. James has shown that portions of several distinct cycles are included in it. Some of these, with scriptural subjects, are evidently based as regards content on the *Biblia Pauperum*, the mediaeval illustrated compendium of the Bible in which subjects from the life of Christ are accompanied by the Old Testament types of which they were interpreted as being antitypes. Others depict scenes from the stories of Job and Tobit, and the legend of St. Barbara.

SWISS HERALDIC STAINED GLASS. The peculiar qualities of the art of glass-painting as developed in Switzerland in the Renaissance period are well illustrated by the panel figured on *Plate 16*. These qualities were a direct outcome of the history of the Confederation. The final establishment of Swiss independence after 1476 brought about an intense feeling of local patriotism and pride in national achievements; the art of the herald was enlisted to glorify the makers of this history, and it was especially in the form of glass-paintings that the art found expression. These were generally quite small, destined not only for churches and wayside chapels (few churches in Switzerland are of great dimensions) but also for the rooms of castles, town-halls, and dwellings in town and country; in the 16th century there arose a fashion, unparalleled elsewhere, for the presentation of such heraldic glass panels, by private individuals to one another, to religious communities, or to lay corporations and societies, and even by one canton, town, or village commune to another. Local schools of glass-painting developed in most of the leading cities, whilst wandering artists travelled from place to place. As a rule additional interest is given to the heraldic composition by the introduction of figures, either supporters on a large scale of the shield, or portraits of the bearers of the arms, or allegorical figures; small "narrative" pictures were also often brought in as accessories. A constant feature in the earlier phases is the architectural framework which from the simple Gothic archway of the end of the 15th century grew into the elaborate structure with pillars, pediments, superimposed stages, and balustrade

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well exemplified in the newly purchased panel, assignable to a date soon after 1600. The technique was developed at the same time by the gradual substitution of enamel colours laid on white glass for the coloured "pot-metal" with painting in black only which had endured with but one modification—the adoption of silver-yellow stain—from the earliest times of glass-painting till the dawn of the Renaissance style. Swiss glass-painting is remarkable when compared with that of the Netherlands and other countries for the late retention of a certain proportion of pot-metal in combination with enamel painting even in compositions of small dimensions such as that under discussion. The panel displays the arms of the town of Winterthur with the unidentified shield of an individual, probably the donor of the panel, below; the supporters are

two wild men dressed in tight-fitting hairy skins and garlands of leaves, rendered with that conscious leaning towards the ridiculous which is so characteristic of German art of the period—and the Swiss schools are regionally German. The winged boys playing drums and trumpets in the upper storey are not less characteristic—burlier than the boudoir cupids by which they were succeeded in 18th century art. The painting is not signed, but there is good reason for attributing it to Christophe Kuster, whose monogram appears on a panel which



Fig. 11 (p. 98).

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belonged to the collection of the 4th Baron Sudeley, dispersed by auction at Munich in 1911;¹ this panel, dated 1620, also shows the supporters of the arms of Winterthur (the shield itself having been replaced by another) from the same cartoon as on the panel under review, and correspondences may be noted in certain other details.

TWO MESOPOTAMIAN GLASSES. Several pieces of ancient glass bought from the collection of the late Henry Wallis include a flask and a small bottle. The former is of pale green metal with squat bulbous body, a short neck flanked by two handles, and a narrow mouth surrounded by a wide flat rim. The shape resembles that of a specimen figured by Dr. G. Eisen.² The cutting, five oval bosses in simple relief, recalls that of certain fragments of cut glass found at Samarra and therefore assignable to the late 9th century.³ An even closer parallel may be found in a bottle in the Salting Collection (C. 2516—1910) which has plain bosses cut in relief.

The Salting bottle also provides a link with the second Wallis specimen in showing a double terrace cut immediately below the neck. Moreover, the cylindrical neck of the Wallis jar is cut in flat vertical facets, a type of neck-cutting which may be paralleled on the Salting bottle, on a bottle in the Royal Scottish Museum at Edinburgh, and in several fragments from the Samarra excavations.⁴ The shape may be compared with that of two specimens in the collection of glass lent to the Museum by Mr. Horace Beck, which are stated to have come from Rhages in Persia and Muadhaiim near Bagdad respectively. Both newly acquired bottles, therefore, would appear to be Islamic work dating from the 9th or 10th centuries.

AN EARLY DIAMOND-ENGRAVED GLASS. Those familiar with recent studies in glass history are acquainted with a small group of dated glasses, with English inscriptions, which have been associated with the name of Giacomo Verzelini, a Venetian master glassmaker who, in 1575, was granted an exclusive licence for making drinking-glasses in the Venetian style in England. His operations continued

¹ Figured in H. Lehmann, *Die ehemalige Sammlung schweizerischen Glasmalereien in Todilington Castle (England)*, Munich, 1911, No. 62, p. 49.

² Glass (New York, 1927), vol. i, fig. 107, p. 121.

³ See C. J. Lamm, *Das Glas von Samarra*, Berlin, 1928, figs. 46, 48.

⁴ Lamm, *op. cit.*, figs. 41, 42, 43.

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until 1592, when he seems to have relinquished his monopoly and a fresh licence was granted to Sir Jerome Bowes. During the period of Verzelini's monopoly only one glass-engraver is known to have been working in London; this was a Frenchman, by name Anthony de Lysle, who took out Letters of Denization in 1582.¹ He is described as an engraver on pewter and glass, and it is likely that he had already been established in this country for some years when he took such a step. It is quite possible that glasses made in Verzelini's workshop were engraved by de Lysle.

An engraved drinking-glass of unusual importance (*Plate 17*)² bought during the year, belongs to the same period as these "Verzelini" glasses. It is of tall cylindrical form with slight contraction at the base and the remains of a hollow foot continuing the form of the body but now almost entirely broken away. The metal is of slightly horny colour. The diamond-point



Fig. 12 (p. 99).

¹ See *Publications of the Huguenot Society*, vol. viii, "List of aliens granted Letters of Denization," s.v.

² The glass is discussed in an article and a letter in *The Burlington Magazine*, vol. liv, 1929, pp. 68, 162.

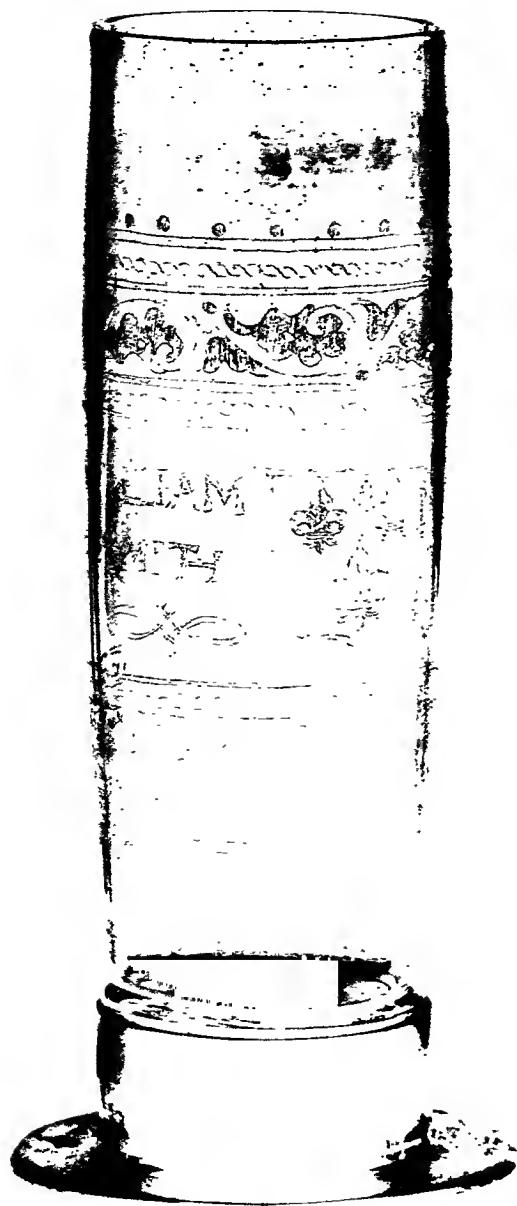
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engraving with which it is decorated is its chief interest. This consists of the name WILLIAM SMITH and the date 30 MAIE 1582 separated by two shields of arms. Below the date is an interlaced arabesque; bands of shaded arabesque, each bordered by narrower bands of guilloche, encircle the glass above and below the zone containing the shields and inscriptions.

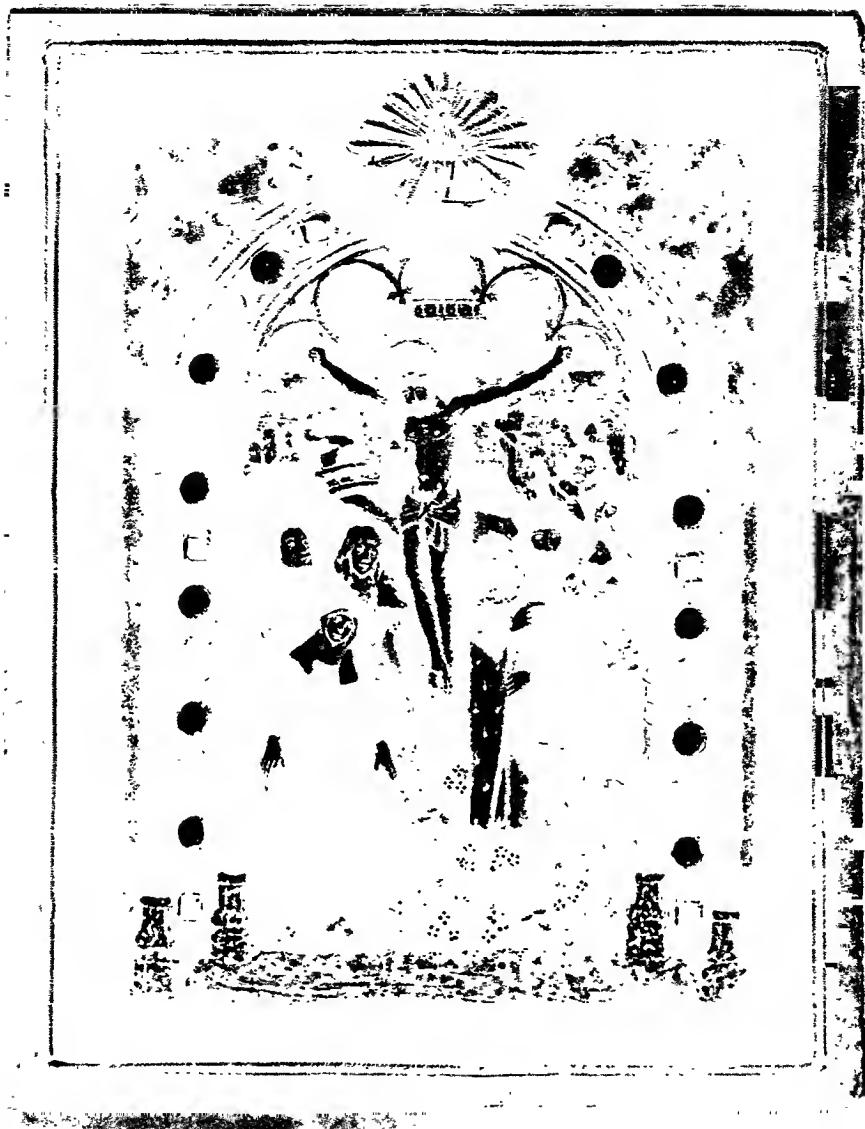
The recent history of the glass, which was obtained from a private source in the West of England, is unknown, but the identity of the person, presumably the owner of the glass, whose name appears upon it, can be established with certainty amongst the vast number of bearers of that name. This person was William Smith, of Oldhaugh, Cheshire, who about 1580 married Veronica Altensteig of Nuremberg. This may be said to be proved by the presence on the glass of the arms of Smith of Oldhaugh (per pale or and gules, three fleurs de lys counter-changed, a crescent argent in chief for difference) and Altensteig (per pale or an eagle displayed sable crowned of the field, debruised by a saltire gules; and sable on a bend argent a fox courant gules). William Smith had an interesting history. He was born about 1530, the younger son of Randle Smith of Oldhaugh, in the parish of Warmincham. He went to Germany and for some time kept an inn, at the sign of the Goose, at Nuremberg, where he married; his wife was daughter of a Nuremberg citizen, Franz Altensteig. Several of his manuscript writings, mostly topographical and genealogical, are kept in the British Museum. They include a tract entitled "How Germany is devyded," written at Nuremberg in December 1582 (the year in which the glass is dated), and "The Particular Description of England, with the Portratures of Certaine of the Cheiffest Citties and Townes," written in 1588.¹ In 1584 William Smith's father died, and this was probably the occasion of his return to England: in 1597 he was created Rouge Dragon Pursuivant. He died in London in 1618 and was buried at St. Benet's, Paul's Wharf.

As points common to William Smith's glass and the engraving on the "Verzelini" group, we may note a general similarity in the lettering and numerals and the occurrence of arabesques and guilloche bands. The name of the owner certainly suggests an English origin, but at the date borne by his glass he is known to have been living in Nuremberg, a city renowned both for its glass-makers and its glass-engravers. The

¹ This work was printed in London in 1879, with a biographical introduction by H. B. Wheatley and E. W. Ashbee.

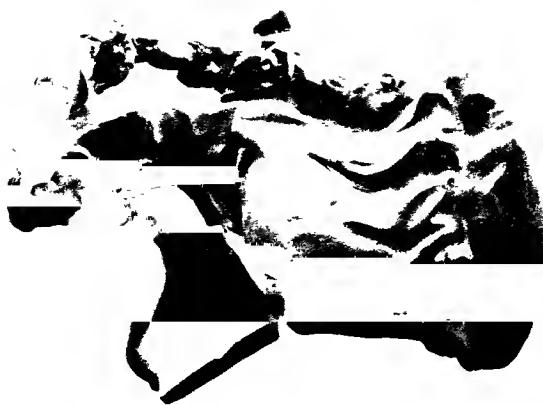


GOBLET, GLASS, ENGRAVED WITH A DIAMOND POINT.
PROBABLY ENGLISH; DATED 1582



PLAQUE: PAINTED ENAMEL ON COPPER. FRENCH (LIMOGES).
WORKSHOP OF MONVAERNI; LATE 15TH CENTURY.

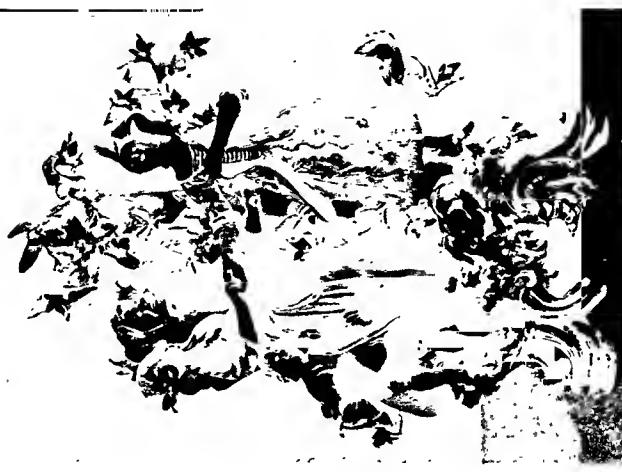
PLATE 19



FIGURE, STYLORIZING SIGN, BOW;

ABOUT 1755.

GIVEN BY MR. H. P. BRODIE, R.P.



THE FORTUNE-TELLER, BOW; ABOUT 1760.

GIVEN BY MESSRS. STOVER AND EVANS.

ENGLISH PORCELAIN FIGURES.



NIPUN, BOW; ABOUT 1755.

GIVEN BY MR. H. P. BRODIE, R.P.

PLATE 20



DANTE GABRIEL ROSSETTI. PORTRAIT OF CHRISTINA ROSSETTI
AT THE AGE OF 16.
GIVEN BY MRS. MOLIER.

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form of the glass, moreover, is distinctively German, an elongated version of the *Humpen*, known as *Stangenglas* ("rod glass"); there is an example in the Schloss-museum at Berlin,¹ diamond-engraved with the arms of the city of Nuremberg and the date 1617. It is possible that William Smith's glass was made and engraved locally before he left Nuremberg, or it may have been made and engraved in London to a design (as regards shape) sent by Smith from Nuremberg. It is also possible that William Smith brought a plain glass back with him from Germany and had it engraved by de Lysle with a retrospective date. Between these various possibilities we may say that, to judge from its shape, it is probable that the glass was made in Nuremberg; it is also probable, since the glass was found in England and on account of the general similarity that it bears to the engraved Verzelini glasses, that it was engraved by the same hand as these. It is in any case an object with exceptional historical interest for the art of glass-making.

AN EARLY LIMOGES ENAMEL. The earliest painted enamels made at Limoges have been grouped under the name "Monvaerni." This is the interpretation which has been given to a not very clear inscription appearing on the sword of Saint Catherine in a triptych belonging to Mr. Charles P. Taft of Cincinnati, U.S.A. Whether this is actually a signature or not is a matter of opinion; there is no documentary evidence of an artist of this name, though the inscription "MONVAE" appears on another enamel of the same group belonging to Prince Czartoryski. There is, however, no other known artist to whom this group of enamels can be assigned, and "The workshop of Monvaerni" may be accepted as a convenient designation for them.

The Museum already possesses three examples of the art of this workshop. During the year an opportunity occurred of acquiring another important and hitherto unrecorded plaque of this school (*Plate 18*). It is a representation of the Crucifixion within an archway heavily jewelled in opaque white and translucent enamels, with symbols of two of the Evangelists (St. Luke and St. John) in the spandrels. The source of the designs used by the Monvaerni school has not often been definitely traced; they are often characterized by a certain realism, and even brutality. M. Marquet de Vasselot, in his

¹ Figured and discussed by R. Schmidt, *Das Glas*, 2nd ed., Berlin, 1922, p. 227.

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great work on the Limoges enamellers,¹ did not find it possible to come to any very precise conclusions about the dating of the enamels of the Monvaerni school; but it is evident that the latest examples encroach on the 16th century. The present enamel may be tentatively assigned to the end of the 15th century; in the small flowers introduced in the foreground and in general handling it shows a definite resemblance to a painting by the same hand of the Crucifixion, formerly in the Pierpont Morgan Collection, in which M. Marquet de Vassélot points out similarities to various engravings of the third quarter of the 15th century.²

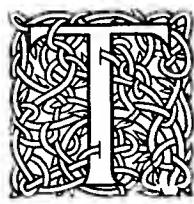
The plaque is set in a frame of some age, the embroidery in silver thread at the top hiding a place where the enamel has been chipped away.

¹ *Les Emaux Limousins de la fin du XV^e siècle et de la première partie du XVI^e*, Paris, 1921.

² *Op. cit.*, p. 44, pl. iv.

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

GIFT BY H.M. THE QUEEN



TWO examples of cut-paper work by T. Hunter were graciously presented by Her Majesty the Queen. These represented respectively the Lord's Prayer and the Nicene Creed, each in an ornamental rectangle with the date 1786. They may be compared with a still earlier example of the same delicate art, already in the Museum, by Joanna Kooten or Koerten, dated 1703 (Plumley Bequest).

DRAWINGS AND STUDIES. The centenary of the birth of Dante Gabriel Rossetti, which occurred during 1928, was marked by the acquisition of a series of drawings and prints presented by Mrs. Moeller. These included a pencil portrait of Christina Rossetti (*Plate 20*), and a portrait of Henrietta Polydore. It will be remembered that Rossetti's mother was a daughter of Gaetano Polidori, Count Alfieri's secretary. Henrietta Polydore was the daughter of Henry F. Polydore, Gaetano's son and Rossetti's uncle. The drawing is of interest as having been done in the very earliest stage of the Pre-Raphaelite Movement. It is signed with the artist's monogram, and dated 1863. The portrait of Christina shows the poetess at the age of sixteen, and is inscribed: "Drawn at Mrs. Moeller's house, 51 Gordon Square, London."

Another interesting item of the gift was a lithograph of "Juliette," a personage in Frédéric Soulié's *Les Mémoires du Diable*, which was a great favourite with Rossetti about 1846. A note by William M. Rossetti states that the lithographing as well as the design was done by the artist—"it must have been his first and was not far from being his last essay in lithographing. . . . It is far from being a fine work of art, but is a very great curiosity."

The gift also includes the frontispiece to *Goblin Market and other*

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Poems by Christina Rossetti, which was the first woodcut engraved by William Morris, as well as a curious set of lithographed playing cards designed by Rossetti, with Death as the King of Spades, Erin as the Queen of Clubs, Peel as the Knave of Spades, Prince Albert as the Knave of Diamonds, and Queen Victoria (on a coin) as the Queen of Hearts. The King of Hearts was represented by a bust of Shakespeare. Rossetti thought of getting the cards published for actual use but never did so, and all that survive are one or two impressions taken from the stone. Many of these works belonged to Christina Rossetti up to the time of her death, and all are of great interest to students of the Pre-Raphaelites.

An unfinished drawing by Peter De Wint, purchased during the year, serves to reinforce the fine collection of this artist's work already in the Museum, and is valuable to students as an illustration of his methods. The drawing has been identified as a view of Grasmere Lake and Village with Helm Crag beyond. It is very similar to, and is indeed taken almost from the same spot as, an illustration engraved by C. Mottram after G. Pickering, to a "Gage d'Amitié," entitled "The Northern Tourist," 1834.

The fame of Henry C. Selous (1811-1890) has been somewhat obscured by that of his relative the explorer, and therefore the drawings and sketch-books representative of his work, given by his daughter Mrs. Warren, are all the more welcome. Mrs. Warren's gift consisted of thirty-five drawings, three sketch-books, and thirty-four prints, many of which have been passed to the Circulation Department, where they will be available for loan to provincial galleries. The sketch-books are of particular interest, showing, as they do, a multitude of studies for portraits, landscape notes, and compositions. One of the books forms a record of the artist's tour in Switzerland. There are also a number of designs for wood-engraving, with impressions of the corresponding blocks, valuable for students of English illustration in the 19th century.

A sketch-book of John Downman, A.R.A. (1750-1824) was acquired by purchase. This consists of thirty-three sketches on tinted paper made by Downman during a tour of the Lake District in 1812, and among places delineated by the artist may be mentioned: Penrith, looking towards the opening of Ullswater, Kirkstone Fell, Windermere, Wythburn, Saddleback Skiddaw, Derwentwater, Lowdore Falls, and the Bowder Stone. Downman owes his fame largely to

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his portraits and, so far as is known, these drawings and those of Roman landscape in the collection of Mr. Oppé, make up the whole of his landscape *œuvre*. The volume was given by the artist to his friend John Parry of Wrexham, and passed by successive stages to Miss Edgeworth and to Mr. F. Wellesley, whose collection was sold at Sotheby's in June 1920.

Six volumes of drawings by George Chinnery, uniform with one acquired in 1921, were bequeathed by the executors of the late James Orange. Chinnery at one time resided in Dublin, and he exhibited portraits at the Royal Academy in London from 1791 to 1846. Most of his life, however, was spent in the East, principally in India and China, and he died at Macao in 1852. He made numerous spirited sketches of the life about him, and it is chiefly his Oriental labours which are represented in this recent Museum acquisition.

A gift by Mr. A. H. Palmer should also be mentioned. This consisted of five leaves of a sketch-book used by his father, Samuel Palmer, as early as 1824 (*Plate 21*). It is curious that some of the designs show the influence of Blake very strongly although Palmer did not know Blake personally until the end of the year (9th October 1824). The sketch-book was given by Palmer to his life-long friend George Richmond, who bequeathed it to Mr. A. H. Palmer. Two of the leaves were exhibited in the Palmer Exhibition at the Victoria and Albert Museum in 1926.

ETCHINGS BY HENEAGE FINCH AND E. T. DANIELL.
Purchases of prints included six etchings by the interesting 18th century amateur, Heneage Finch, 4th Earl of Aylesford (1751-1812).¹ Lord Guernsey, as he was before he succeeded the 3rd Earl in 1777, had studied at Oxford under John Baptist Malchair, the German artist, who came from Cologne to England in 1754, and established himself at Oxford as a drawing- and music-master. Among Malchair's other accomplishments was etching, and about 1763 he produced a series of small views of Oxford, proofs of which are now in the British Museum. He had several distinguished pupils, including, besides Aylesford, Sir George Beaumont, Oldfield Bowles, and perhaps William Crotch, the

¹ See Oppé, A. P., "The Fourth Earl of Aylesford," *The Print Collector's Quarterly*, vol. ii. p. 262, 1924. See also typewritten manuscript in the Victoria and Albert Museum, "Catalogue Raisonné of the Etchings of Heneage Finch," by the same author.

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painter and musician, who seems to have produced an occasional etched plate.

As an etcher Aylesford was much the most important of these men, besides being an enthusiastic collector of Rembrandt's etchings. Indeed, he probably possessed the finest collection of Rembrandt's etchings that has ever existed. It is not always realized how difficult it was for Rembrandt's work to have any influence, when so few English artists ever had a chance of looking at it. In the days before photography, and before the establishment of great national print collections, it was only by purchasing the etchings themselves that anything could be learned of the methods that had gone to their making.

His first master, Malchair, shows no trace of such an influence. His work, although not without originality, plainly owes most to Hollar, and perhaps (since his etching was done in England) to Hollar's English imitators. Under Malchair, Finch etched half a dozen plates during the years 1770 and 1771, but it was not until more than twenty years later, when he had had time to form his own collection, that the effect of the study of Rembrandt became apparent.

Some of his earlier plates are hard in manner, with deeply bitten lines and ruled skies, but the handling gradually grows freer, as the artist gains confidence by experiment and study (*Plate 22*). In the long list of amateurs who have produced good work in etching Heneage Finch must take a high place, the higher place indeed from the remarkable fact that it is largely the amateurs who keep the art of true etching alive throughout the 18th century.

Almost equally important in the history of etching is the work of the Rev. E. T. Daniell (1804-1842), another gifted amateur, twelve of whose plates were acquired during the year in the form of a volume privately printed at Great Yarmouth in 1882, with a memoir by R. H. Inglis Palgrave. He received teaching from several artists of the Norwich School, including Crome and Cotman, and practised etching in the studio of Joseph Stannard during his vacations from Oxford between 1823 and 1828. He was a close friend of John Linnell, and assisted him in his endeavours to promote the sale of Blake's etchings in illustration of the Book of Job. He was, however, completely untouched by Blake's influence, and when he took up the needle again in 1831, it was to record his impressions of landscape during visits to Ireland and Scotland. When he was transferred to a curacy at St. Mark's, South Audley Street, London, he threw himself with enthusiasm into

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the company of artists, and exhibited paintings both at the Royal Academy and the British Institution.

His friendship with David Roberts, and his admiration for that artist's drawings of the Orient induced him to resign his curacy, and join an expedition to Asia Minor. His exploring zeal cost him his life, for he was struck down by fever on the way to Adalia, and died there on 24th September 1842, at the early age of thirty-eight.

It is idle to speculate on the possible effects which a longer life might have had on the history of etching in England. Daniell produced some thirty plates, as remarkable for their technical mastery as for their curiously modern style at so early a date. He understood the use of drypoint, and he knew that an etching need not have every inch of its surface covered

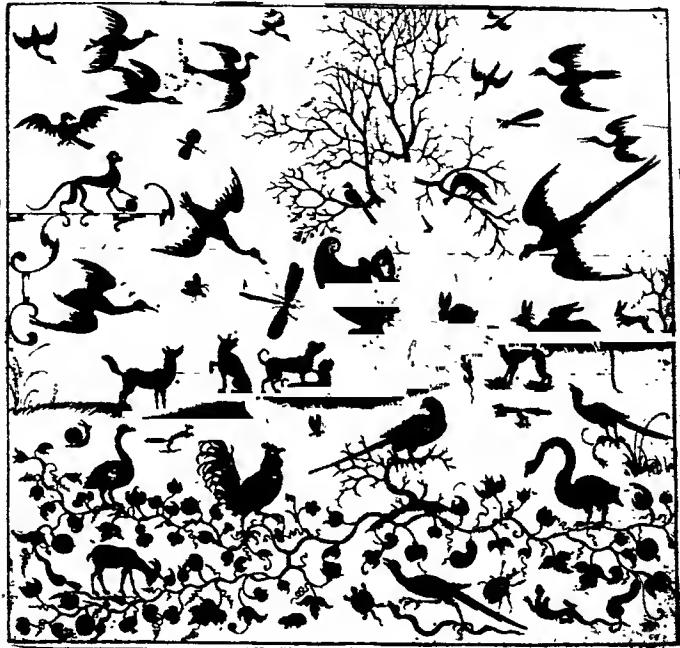


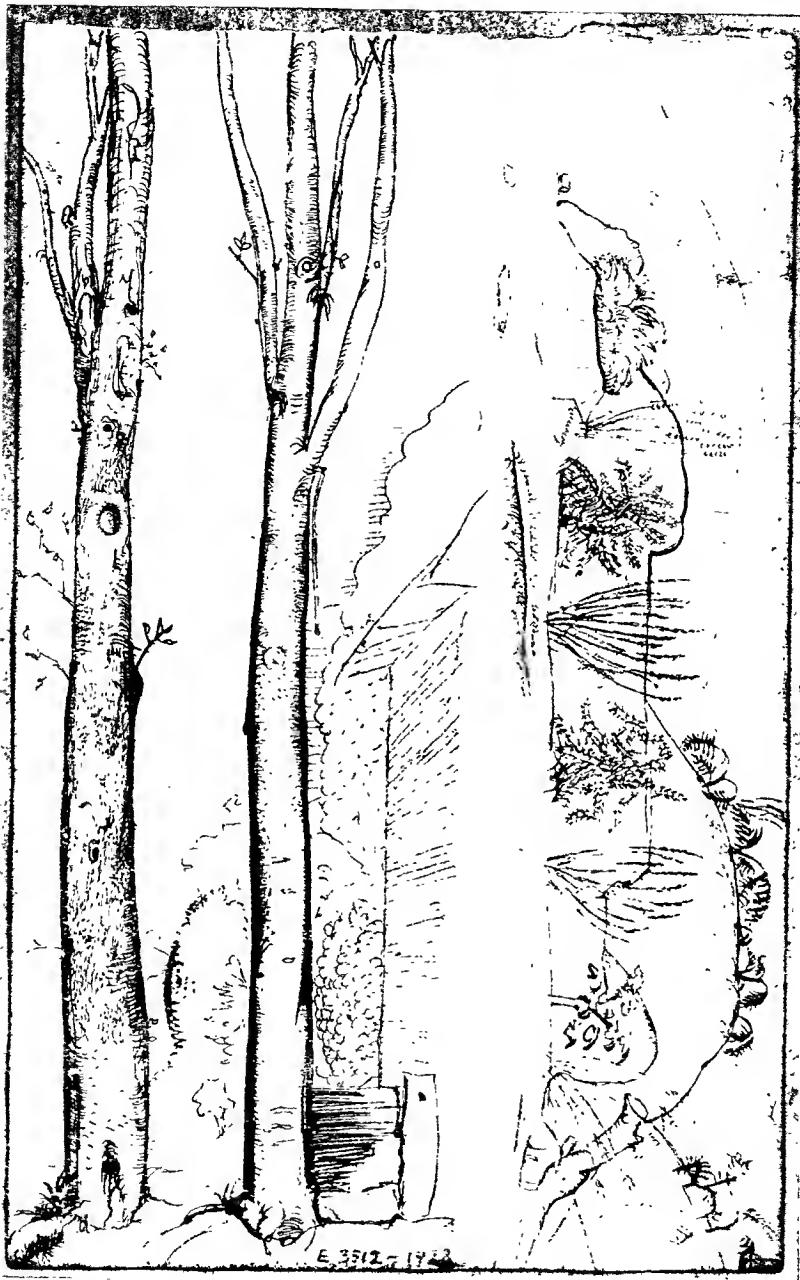
Fig. 13 (p. 103).

with a network of lines. In such a plate as *Castle Acre* the white paper plays a conspicuous part in the design, and his *Clump of Trees at Quidenham* (etched in 1833) and his *Norwich Castle* (etched in the following year) are remarkable examples of his skill and comprehension of the medium. The volume recently acquired is of extreme rarity, as only twenty-four copies were privately issued; but unfortunately the etchings which it contains were printed very unsympathetically, each plate being too cleanly wiped, like a visiting card, and the results do not do full justice to the real power of Daniell's work.

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GLASS COLOUR PRINT. A very fine example of a glass colour print has been acquired by the Museum. It represents a tavern room with men seated drinking, and on the walls sporting prints and a portrait of Queen Anne, and may be dated about 1700. The glass colour print has been rather neglected, and is often a source of mystification to its owner, who is apt to regard it as an oil-painting upon glass. Its origin dates back, in fact, almost to the discovery of mezzotint, and that the process was known and in ordinary use in 1687 is proved by a mention of the process in the second edition, published in that year, of John Smith's *The Art of Painting in Oyl*. In his edition of 1700, under the heading "The Art of Back Painting Mezotincto Prints with Oyl-colours," he gives the following full description : "This Mystery consists chiefly in Pasting the Print upon a piece of glass of such a size as fits the Print. How to do this, take your print and lay it in clean water for two days and two nights. . . . Then take it out and lay it upon two sheets of paper and cover it with two more and let it lie there a little to suck out the moisture. In the meantime take the glass your Print is to be pasted on, and set it near the Fire to warm, then take Strasburg Turpentine and put it into a Gally-Pot and warm it upon the fire, then take a Hog's hair brush and therewith spread over the Turpentine very smoothly on the glass. Then take the Print and lay it upon the glass . . . then with your Finger roll or rub off the Paper from the back side of the Print till you see nothing but the Print left upon the glass, and when this is done set it by to dry, and when it is dry, Varnish it over with some White Transparent Varnish that the Print may be seen through it, and then it is fit for Painting. . . . Then having prepared your Oyl Colours . . . let the back side of the transparent Print be coloured over with such colours as each particular part does require." This extract from a somewhat larger description explains clearly what a glass colour print is.

ART OF THE THEATRE. For his book *Robes of Thespis*, published at the beginning of the year, Mr. Rupert Mason formed, at considerable cost, a collection of drawings for theatre costume and scenery. Mr. Mason's aim was to show the varied talent in theatrical design which exists in this country to-day, and for this purpose he acquired drawings by artists of established reputation, and also sought out the work of younger designers for whom he wished to find, in his own words, "a dawn of opportunity." The drawings were on view for a time at the



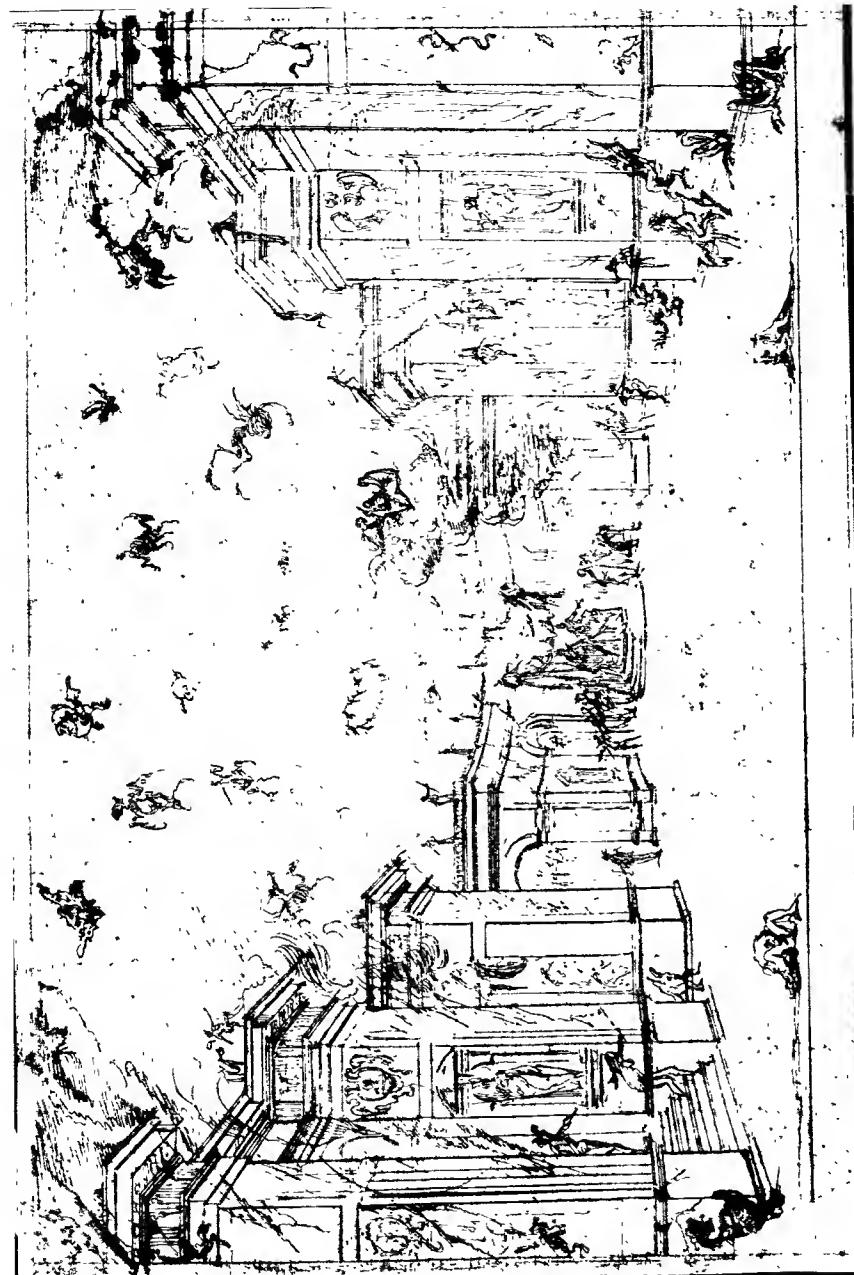
SAMUEL PALMER. LEAF FROM SKETCH-BOOK.

GIVEN BY MR. A. H. PALMER.

PLATE 22



HENRY FINCH, EARL OF AVLESFORD. THE WATER-WHITE. ETCHING.



ALONSO PARIGI, THE YOUNGER. DESIGN FOR STAGE SETTING.

PLATE 24



LUDWIG RINGERL. DESIGN FOR STAINED GLASS.

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Alpine Club Gallery, Mill Street, and attracted a good deal of attention from critics.

In furtherance of his purpose for the encouragement of theatrical design, and in recognition of the good work done by the Victoria and Albert Museum during recent years towards securing a record of old and modern movements in the Art and History of the Theatre, Mr. Mason generously allowed the Museum to make a selection from the drawings exhibited at the Alpine Club Gallery. By this splendid gift the Nation acquired about seventy drawings, including not only representative work by leading artists of high reputation, such as Gordon Craig, Edmund Dulac, George Sheringham, Albert Rutherston, Paul Nash, Randolph Schwabe, Paul Shelving, and Aubrey Hammond, but also examples of promising, and often brilliant, work by younger and less known artists, such as Boyd Morrison, Philippa Gee, D. W. Dring, Gladys Spencer Curling, and Elspeth Little. It is part of Mr. Mason's useful purpose that some of the drawings should be available, through the Circulation Department of the Museum, for loan to provincial Museums and Schools of Art.

Among other theatrical acquisitions during the year may be especially mentioned a stage design by Alfonso Parigi, the younger, for a scene representing the Council of Demons, in the tragedy of *St. Ursula*, produced in Florence for the Duke of Tuscany towards the middle of the 17th century (*Plate 23*). Alfonso Parigi is an important figure in the history of stage decoration. He was one of the seven sons of the Florentine architect and engraver Giulio Parigi and the only one to follow his father's profession. Like many artists of the period his tasks were very various, ranging from the prevention of the subsidence of the Pitti Palace, and the repairing of the banks of the Arno, to devising the marriage festivities of the Archduke Ferdinand II, and designing the catafalque for Francesco de Medici. Bartsch describes six engravings, one for each act of *St. Ursula*, made by Parigi after his own designs. The back of the drawing recently acquired is dusted with red chalk for the purpose of tracing.

Mention should also be made of the acquisition of eight stage designs by the late Percy Anderson, whose death on 30th October 1928, at the age of seventy-seven, removed an interesting figure from the ranks of British artists working for the theatre. The Museum already possessed a representative collection of his designs for costume, especially for the Savoy operas, some with samples attached of the

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actual materials used (given by Mr. R. D'Oyly Carte), and for *Chu Chin Chow* (given by Mr. and Mrs. Oscar Asche). The latest acquisition represents a series of designs for costumes in the Pageant of India at the British Empire Exhibition at Wembley. They were given by the artist shortly before his death.

Mrs. Gabrielle Enthoven has continued to make interesting additions to the material illustrative of the history of the theatre, and the

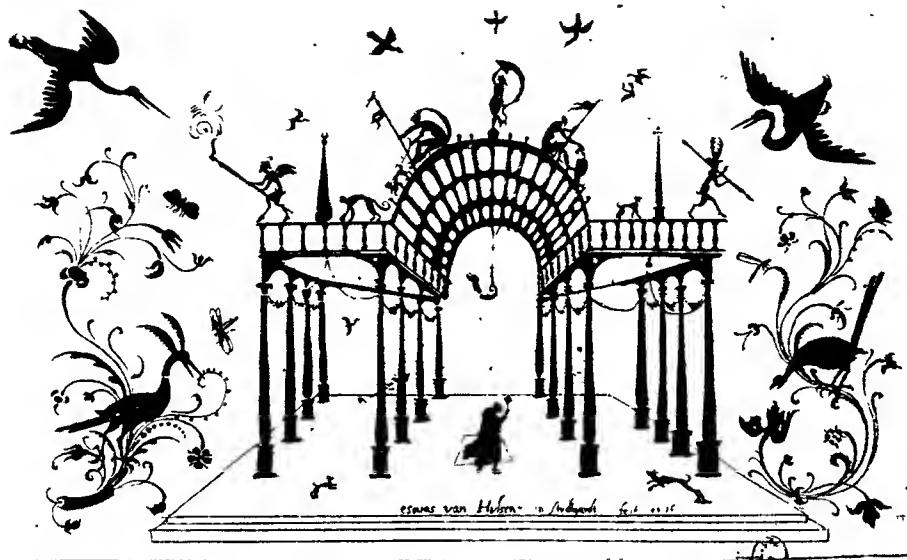


Fig. 14 (p. 103).

work of cataloguing the very important collection of playbills, which she presented to the Museum some years ago, is proceeding satisfactorily, Covent Garden and Drury Lane having been completed, and the Haymarket partially finished.

DESIGN FOR STAINED GLASS. Designs for 16th century stained glass are now fairly fully represented in the Museum collection, and an important addition was made to these by the acquisition of a pen-and-ink drawing from the famous collections of Firmin-Didot and Paul Davidsohn (*Plate 24*). The design probably represents the arms

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of the town of Hagenau. Under a portico, from which is suspended a lighted torch, is a shield bearing a rose, supported, on the left by a warrior holding a halberd in his right hand, and on the right by a lady holding a beaker. The drawing was formerly attributed to Hans Burgkmair, but Dr. Paul Ganz believes it to be the work of an artist under the influence of Ludwig Ringler, and points out similarities of arrangement and style between this and a drawing for stained glass by Hans Holbein the Younger in the Kunstsammlung, Basle. Ludwig Ringler (1535-1605) worked in Basle and is known to have been influenced by Holbein. His known work consists largely of heraldic designs for glass.

Mention should also be made here of a further collection of copies of stained glass (thirty-one sheets), by F. Sydney Eden, purchased during 1928. They are mostly of windows in Essex churches and include an important heraldic panel from Little Burstead, a Swiss panel of St. Peter walking on the water, from Lambourne, Our Lady with the Divine Child enthroned, from Gestingthorpe, the Royal (Tudor) Arms, from Hatfield Peverel, Adam and Eve in the Garden, from Thaxted, and many others.

VALENTINES. Mrs. Willoughby Hodgson, in preparation for the exhibition to be held in the Department early in 1929, gave thirteen valentines. The custom of sending valentines, which still persists in Cornwall and Devonshire, was universal in England during the greater part of the 19th century. The making of gifts on St. Valentine's Day was a rite observed as early as the 16th and 17th centuries, such gifts being sometimes very valuable, but the valentine as a paper souvenir seems to have originated, at the latter end of the 18th century, in the love letter in copperplate writing.¹ In the early 19th century an edging of paper lace was popular, and valentines were sometimes very elaborate, hand-painted or printed in colour. The "comic" valentine flourished particularly during the 'thirties and 'forties, and tended more and more to become a rather vulgar production. The valentine has considerable value for the student, not only for the technical interest of the various methods of production, but as a social commentary on 19th century life. As late as 1886 the General Post Office was issuing a notice asking for the assistance of the public

¹ See "The Paper Valentine," by Mrs. Willoughby Hodgson, *The Connoisseur*, January 1929.

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by posting their letters early on Saturday, 13th February, in view of the large number of valentines which were sent by post.

A JAPANESE SCREEN. The National Art-Collections Fund generously presented a Japanese screen purchased from the exhibition of such screens held at the Galleries of the Royal Society of British Artists during June 1928.

This latest addition to the Museum collection consists of two leaves, painted in the 16th century by an artist of the Kano School. The subject—*Waka Matsu*, “Young Pines”—is partly in relief on a three-quarter flat gold ground, the lower quarter being dark.

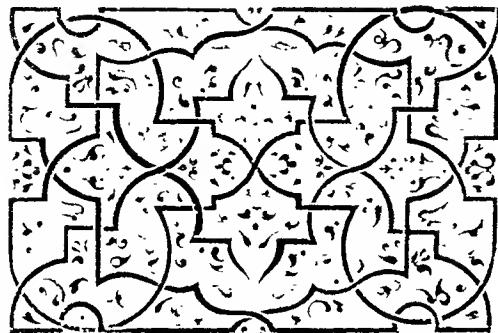


Fig. 15 (p. 103).

“ Fig. 15 (p. 103).
The open character of the Japanese house made portable screens necessary for comfort, and upon such screens, as well as upon *fusuma* or sliding doors, some of the greatest artists of Japan have painted their finest work. The earliest screens, some of which are known to have existed before the 8th century A.D., were chiefly in the Chinese style with ink drawings upon panels of silk. Later, however, a very tough and durable Corean paper was introduced, and its use has continued to the present day. The screen being an object of everyday use, very few of the early specimens have survived, but from the 16th century onwards, in spite of the temptation offered by the heavy gold and silver leaf used for their adornment, a considerable number are still in existence. In addition to the gold many of them show a kind of relief work, consisting of white body colour, indented to show the veinings of flowers or leaves and painted over.

Byōbu, or folding screens, as distinguished from the solid screens found in the reception halls of houses, are of various shapes and sizes according to their intended use. They generally consist of two broad leaves (as in the example recently acquired) or of six narrower leaves.

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Four-leaved screens are frequently decorated with the Flowers of the Four Seasons; six-leaved screens show sometimes a continuous pattern, sometimes six separate pictures. The two-leaved screen usually has its subject—flowers or shrubs—equally divided. It is particularly gratifying to be able to add a fine example to the Museum collection through the generosity of the National Art-Collections Fund.



DEPARTMENT OF PAINTINGS



ER MAJESTY THE QUEEN presented a sand picture by Benjamin Zobel (1762-1831), a German artist, after a painting by James Northcote, representing a vulture slaying a serpent. The Museum previously owned only one example of this technique, viz., an anonymous landscape. Sand pictures had a vogue during the last decade or two of the 18th century and the early years of the 19th century. They seem to have originated not as pictures to be hung on the wall, but for use on the flat as table decorations, which, not being "fixed," were at first of an ephemeral nature. It is said that King George III, for whose table such decorations were made, suggested an attempt to fix them. Sand pictures were made with coloured sands or tinted marble dust, which was treated with an adhesive, probably gum arabic dissolved in spirit, to make the powder stick to the ground on which the picture was painted. Zobel, who, like the sand-painters Haas and Schweickhardt, worked in England, was one of the best exponents of the method, and the present example is a good specimen of his work. The art did not, however, attract any artists of the first rank, and though sand pictures have their niche in the history of pictorial art, it cannot be contended that they occupy an important place.

A LINEN HANGING. A curious and interesting linen hanging, with a painted representation of the Annunciation, was purchased (*Plate 25*). The composition is fragmentary, for the customary figure of the Angel is missing. It is supposed to be Flemish work, perhaps from Antwerp, of about the end of the 15th century; it is seven feet high, and is painted mostly in black, in such a manner as to give the effect of an enlarged woodcut of the period. It is apparently the only known example of this precise type. The Virgin is kneeling at a desk on which lies an open book. Her robe has creases arranged with

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careful art, as in the engravings of the time. Her downcast eyes dare not regard the Holy Dove which flutters by her head in a coloured halo, nor even the Angel who must have been present bearing the sacred message. A lily, the emblem of her purity, stands in a pot beside the reading desk. The composition is bounded to right and left by arabesque borders.

Drawn with firm and solid lines, this "black and white" painting is very decorative in effect. Nothing is known definitely about its previous history, but it is said to have come from a convent in Spain: this, if true, would not necessarily militate against the theory of its Flemish origin.

A DRAWING BY ALEXANDER COZENS. Alexander Cozens, like other artists, has been described as the "father of English water-colour painting." He was certainly one of the early members of the English water-colour school as generally understood, though many an artist used the medium before Cozens's day. A good deal of attention has been paid to Cozens of late years, partly owing to the researches of Mr. A. Paul Oppé, who has cast doubts upon the picturesque and legendary attribution of Cozens's paternity to Peter the Great. Whatever his parentage, it seems that Cozens was born in Russia, but he was in England by 1742. He studied in Italy and was influenced by the "classical landscape." The majority of his existing works are monochrome compositions: few are in colour and comparatively few are topographical delineations, but some of the latter do exist, including those, now at the British Museum, which dropped from Cozens's saddle in Germany in 1746 and were bought by his son at Florence in 1776, and those which were published by Mr. Oppé in the sixteenth volume of the Walpole Society. Alexander Cozens was outdone in his posthumous struggle for distinction by his son J. R. Cozens, who died a lunatic in 1797, but the fluctuations of taste and attention have flung him up to a position nearly equal, as gauged by the eye of the connoisseur, to that of the junior artist. In his own day Alexander Cozens had a certain amount of influence through his position as drawing-master at Bath and at Eton College, and he taught the Prince of Wales, afterwards King George IV; his work forms a sort of connecting link between Franco-Italian and English landscape. Most of Alexander Cozens's drawings are small, rarely attaining even a square foot in area, but the Museum acquired by

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purchase a dark brown landscape by him, which is three times that size and is a fine and typical specimen of his technique (*Plate 26*).

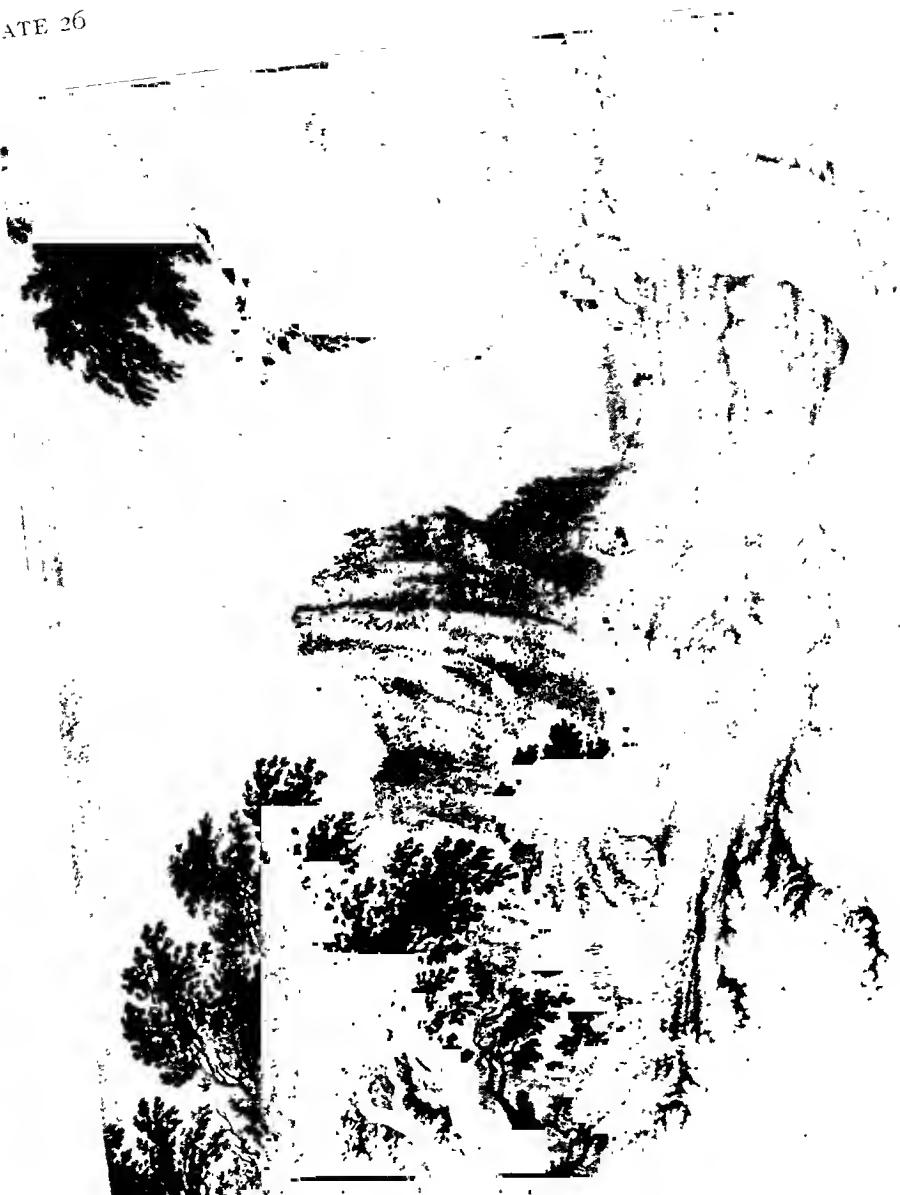
TWO GIRTINS. Thomas Girtin is another of the outstanding names in the history of English water-colour painting, and two important examples of his work were added to the Museum Collection. One of these was a large signed drawing of Durham Cathedral, measuring $15\frac{7}{16}$ inches by $21\frac{11}{16}$ inches (*Plate 27*). It may date from about 1798. Sir Hickman Bacon, Bart., owns a monochrome study for it. Girtin painted several views of Durham, and the present example must rank as one of the best and most impressive of them. The other drawing by Girtin (*Plate 28*) is an upright garden scene with classical columns, very remote in feeling and conception from the topographical subjects on which his reputation is mostly founded. It dates probably from 1802 the final year of Girtin's brief career. He was then at Paris, where he seems to have experimented with adaptations of works by Swanevelt and others. Probably this garden scene is based on the work of some old master. There is a new and freer spirit in this drawing than in what may be called the conventional Girtin, and it must be regretted that Death should have precluded the young painter from following his new bent—whither?

AN EARLY BONINGTON. Richard Bonington, who may be classified as a romanticist was one of the artists who had most influence on English water-colour painting during the second quarter of the 19th century. Though born at Nottingham, he worked principally in France, and is sometimes counted as belonging to the French school. His master was F. L. T. Francia, a Frenchman, who had worked for many years in England and had become a member of the Old Water-Colour Society, but had retired to Calais, where Bonington became his pupil. Francia was a versatile artist, who worked in several manners. It is natural that some of Bonington's early work should resemble some of Francia's, and in certain cases it is not easy to decide to which of the two painters a drawing should be attributed. This may be said of the fine water-colour painting of *Vessel and Boats alongside a Wharf*, which was acquired in 1878, and the same applies to a beautiful little view of a French church (*Plate 29*) which has now been added to the Museum Collection. The two drawings have technically much in common, and are so masterly that one is inclined to regard them both as more probably the work of the more famous artist.

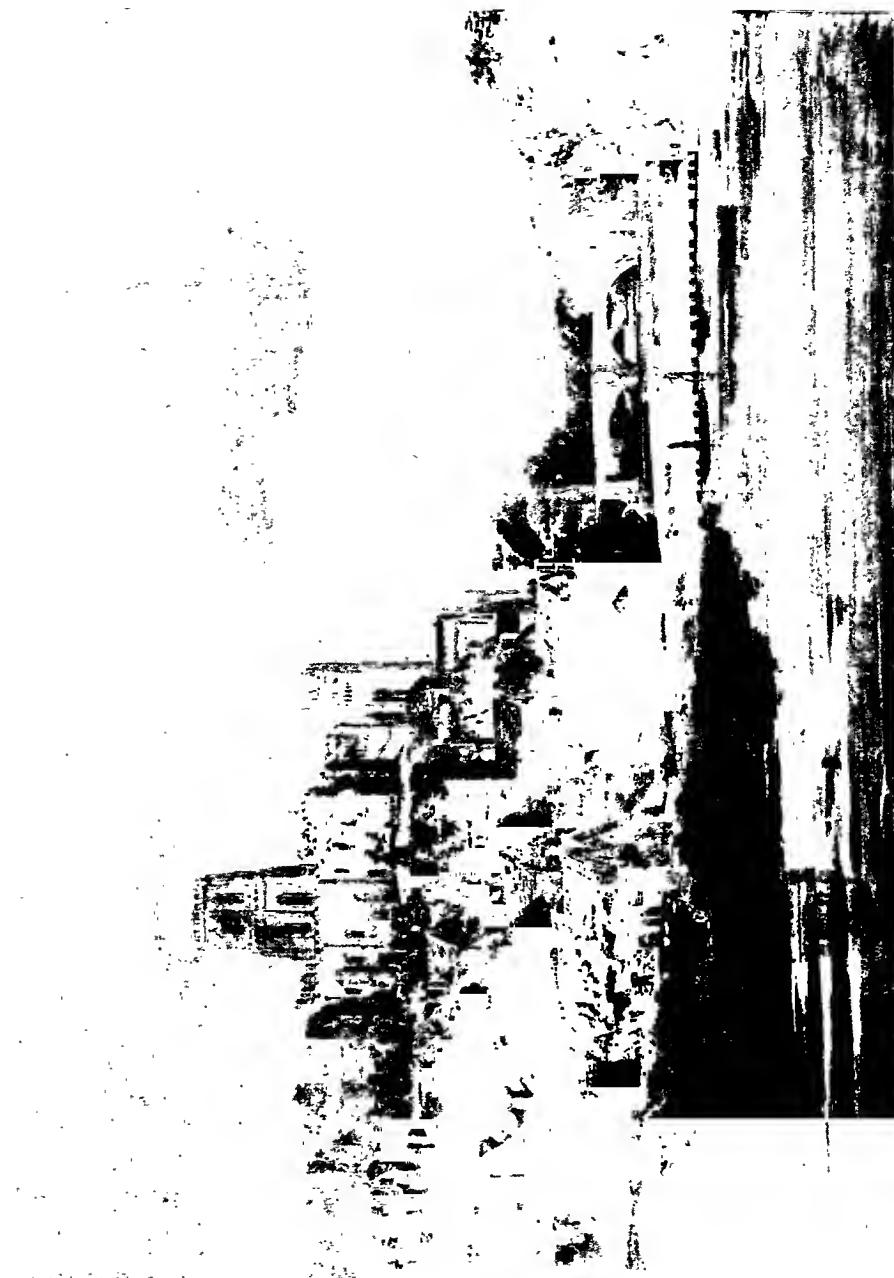


THE ANNUNCIATION. LINEN HANGING. FLEMISH: ABOUT 1500.

PLATE 26

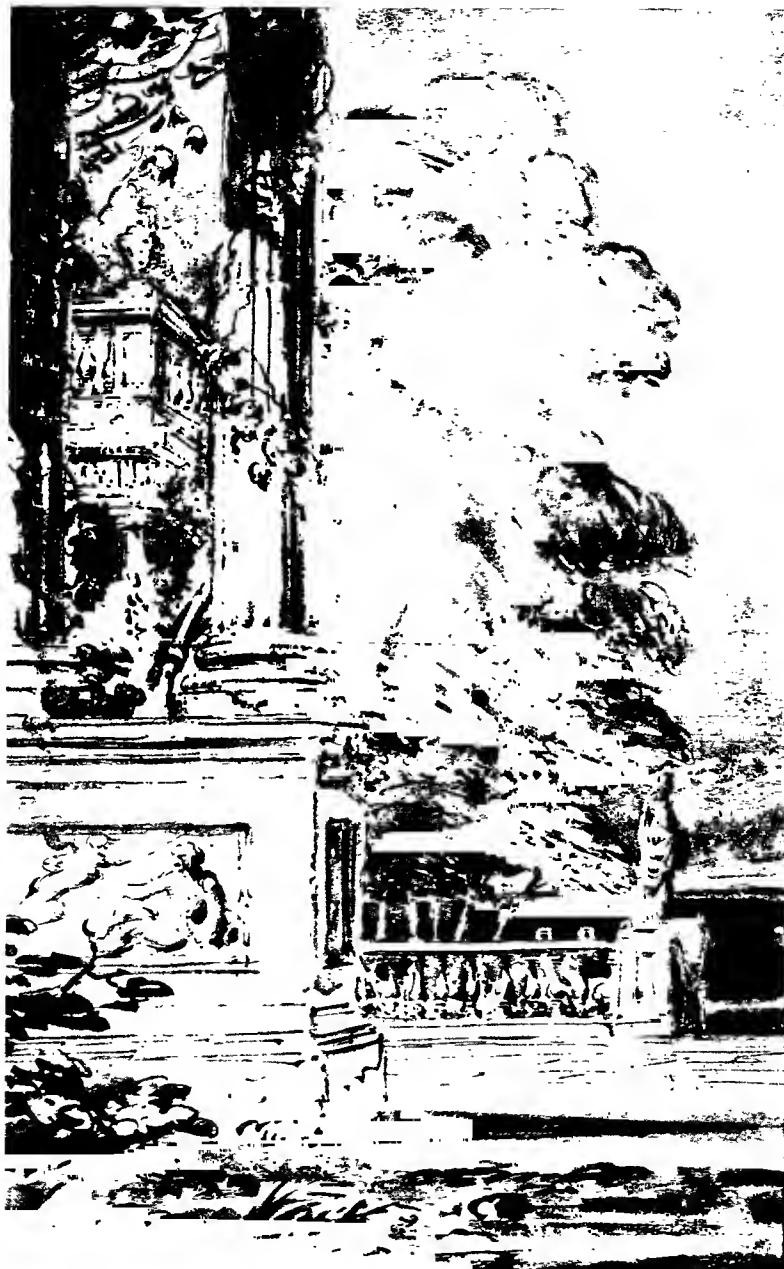


ALEXANDER COVENS. LANDSCAPE. WATER-COLOUR DRAWING.



THOMAS GIRTIN. DURHAM. WATER-COLOUR DRAWING.

PLATE 28



THOMAS GIRTIN. A GARDEN TERRACE. WATER-COLOUR DRAWING.

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WORKS BY GEORGE CHINNERY. The late Mr. James Orange, an ardent collector of works by George Chinnery, made a bequest of paintings and drawings by that artist, from which a selection was made of two oil paintings, two miniatures, and fourteen water-colour drawings, besides some albums of drawings and some self-portraits which were placed in the Department of Engraving, Illustration and Design. George Chinnery was born in London in 1774. In 1797 he went to Dublin to paint portraits, and in 1799 married



Fig. 16 (p. 52).



Fig. 17 (p. 50).

Marianna Vigne, the daughter of a Dublin jeweller. In 1802 he left her and their two children at Dublin, returned to London, and sailed for Madras. His wife and children followed him to India, and were with him at Calcutta, but in 1827 he definitely got rid of them by proceeding to China, where he soon settled at Macao. He made his wife a good allowance. He lived at Macao till his death in 1852. Chinnery was an eccentric man, whose life and works have been the subject of a number of articles during the past few years; there are interesting references to him, too, in William Hickey's Memoirs. He

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was a most versatile painter, and of the six miniatures by him which are now in the Museum Collection it cannot be said that any two are executed in the same manner. He was an accomplished portrait painter and a most prolific draughtsman. Of the water-colours bequeathed by Mr. Orange, all but one, which is an Indian view, depict scenes in China, and though the Chinese subjects were executed after 1827, they belong technically to a somewhat earlier period, Chinnery having been remote from the manifestations of the newer methods employed by his contemporaries in Great Britain. The oil paintings



Fig. 18

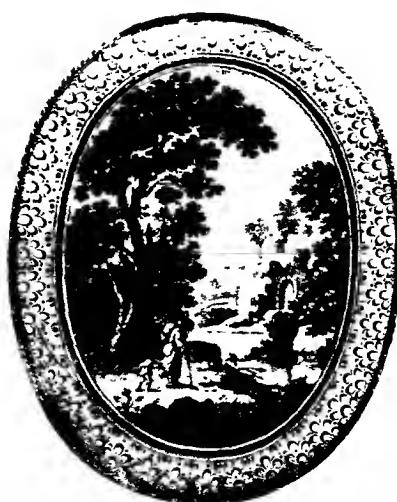


Fig. 19

are respectively a small portrait of a lady and a representation of an itinerant foodstall in a Macao street, about 1830.

MINIATURES AND SILHOUETTES. Twenty-eight miniatures and two silhouettes were added to the Museum Collection during the year. Two of the miniatures belonged to the 17th century—a portrait of a man in armour (*Fig. 17*), signed G, and a portrait of a man (*Figs. 18 and 19*) by a monogrammist D.M. The former dates from about 1650, and is of considerable merit, although not by a first-rate hand. Several miniaturists with the initial G—*e.g.* Gibson, Gerbier, and Madam Garis, were working about this time, but

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it has not been established that the miniature was painted by any of them. The monogrammist D.M. was working about 1663-1676, and has so far not been identified. His works are rare, not more than a



Fig. 20 (p. 52).

dozen or so being known. At his best he was very good, but occasionally his draughtsmanship lapses. His small miniatures are better than his large ones. Some of his miniatures have been wrongly attributed to Nicholas Dixon. The Duke of Buccleuch lent two works by D.M. (one unsigned) to the Museum a few years ago, and the late Mr. H. J.

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Pfungst also lent one; two signed miniatures by D.M. are at present on loan at the Museum from Sir Vere Isham, Bart. As far as dates go the D.M. miniatures might be by Daniel Mytens the younger, but there is apparently no record that he ever painted miniatures. Another miniature by a rare hand is a portrait of a man signed "Miller 1729" (*Fig. 16*). This is a very capable piece of painting. It is thought that the artist may have been one J. Miller, a miniaturist who is recorded to have died in Southampton Street, Bloomsbury, on the 8th January 1764. The Alfred Winter Bequest, which brought to the Museum water-colour drawings by Sam Bough (1822-1878), Sigmund Freudenberg (1745-1801) and others, included several miniatures, among which was a portrait of a child by Charles Bestland (exhibiting 1783-1837) and a profile of the unfortunate poet Henry Kirke White. From other sources were acquired a miniature portrait of Sir John Rennie, the great engineer, by Simon Jacques Rochard (1788-1872), a small water-colour portrait of Thomas Phillips, R.A., the portrait painter, by William Sherlock (1738?-1806?), and a miniature of "Diana" (*Fig. 20*), which was exhibited by James Scouler (d. 1812) at the Royal Academy in 1773.

LIBRARY AND BOOK-PRODUCTION GALLERY



N order to keep the Library as well equipped as possible for the purposes of study and research, it has been necessary, in 1928, as in many recent years, to expend almost the whole of the money available for this Department's purchases on new books. Additions to the Book Production Section have been restricted therefore mainly to volumes representative of good work in the fields of book-production and book-illustration in this country and abroad.

From Mr. G. Harry Wallis, Director of the Nottingham Castle Museum, we accepted with much pleasure the gift of a series of volumes of letters, articles, lectures, and reports by, or on the work of, his father, Mr. George Wallis, for many years Keeper of the Museum's art collections. Mr. George Wallis played an active part in the movement, which began towards the middle of the 19th century, for the promotion of art education and the application of art to industry, of which movement the inception of this Museum was a direct result. The whole collection forms a documented record of his work for the promotion of art and industry, and in the development of the Museum, from 1850 until his death in 1891.

Several gifts or bequests to other departments of the Museum have included items which have been accepted for the Library. In addition to objects of art from the Near East described in other sections of this Review, the valuable gift made to the Museum by the executors of the late Lady Marlborough included a number of books on the art of those countries, which have supplemented the collections of the central library and departmental reference libraries. Another important acquisition which could only be dealt with in 1928 was a large collection of Japanese books offered in the preceding year by Mrs. H. de Watteville. From the executors of the late James Orange the Museum received a collection of paintings and drawings by George Chinnery,

LIBRARY AND BOOK-PRODUCTION GALLERY

which are described on pages 49 and 50. They were accompanied by a number of photographs and some printed matter relating to the artist, which were gladly accepted for the Library collections. The J. R. Holliday Bequest (see *Review*, 1927, p. 42) also included a few books and some photographs of studies by Burne-Jones and Philip Webb, which have been added to the Library collections.

A valuable work received in exchange from another museum was the Catalogue, by H. J. Gilchrist, of the Collection of Arms and Armour presented by Mr. and Mrs. J. L. Severance to the Cleveland Museum of Art.

During the year the Library was admitted to membership of the *Œuvre nationale pour la Reproduction de Manuscrits à Miniatures de Belgique*, and has been able to add to its collection of books on illuminated manuscripts the valuable publications of the Society, with the exception of the first, which is out of print.

During the year 2,708 volumes, 1,020 pamphlets and small catalogues, and 3,086 photographs were added to the Library collections. A list of the more important of these acquisitions, besides those above-mentioned, is given on pp. 109-115. It includes several valuable, privately printed catalogues, generously donated by the owners of the collections concerned. Among these the fine catalogue of the Italian pictures in the collection of Mr. Clarence A. Mackay; those of further sections of the collection of Mr. George Eumorfopoulos and of Baron Sumitomo's Collection of Old Bronzes, and the first volume of Mr. Eric Millar's catalogue of the Western Manuscripts in Mr. A. Chester Beatty's Library, are worthy of special mention.

Among the most interesting of the collections of photographs acquired during the year are those given by Mr. Matsuiro Shirai, of Japanese actors performing in classical Japanese plays. Three portfolios of photographs of figure sculpture and architectural decoration, by Professor C. Kennedy, entitled "Studies in the History and Criticism of Sculpture," and a series of 218 photographs of English Mediaeval Metalwork, by Mr. B. C. Clayton, were important purchases for this section of the Library collections.



Fig. 21 (p. 58).

DEPARTMENT OF METALWORK

A "GRASSHOPPER" RING

Y the aid of a generous contribution towards its cost from Mr. L. C. G. Clarke, of the Archaeological Museum, Cambridge, an exceedingly rare example of Elizabethan goldsmiths' work has been added to the already important Museum collection of finger rings. This is a ring set with a crystal on which are engraved the arms and crest of Sir Richard Lee, of Sopwell, near St. Albans, the tinctures being shown by means of coloured foils under the crystal. Inside the

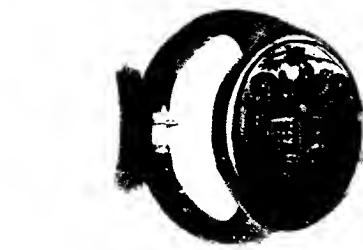


Fig. 22.

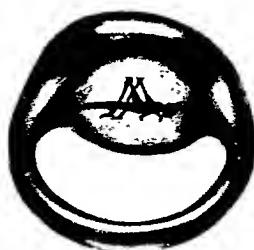


Fig. 23.

hoop are engraved the words FLAME ET FAME, and behind the large circular bezel of the ring is an engraved and green-enamelled grasshopper (*Figs. 22 and 23*). This Sir Richard Lee was a prominent Hert-

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fordshire man in the middle of the 16th century. After the dissolution of the religious houses he obtained the nunnery of Sopwell, out of which he built himself a house.

A distinguished military engineer, he received his grant of arms in 1544 in recognition of his services at Boulogne, to which the motto on the ring, already quoted, doubtless alludes. He is said to have presented to St. Stephen's Church at St. Albans the magnificent brass lectern which was probably obtained from the Abbey of Holyrood during Seymour's Scottish campaign in the same year. He died in 1575 and was buried in St. Peter's Church, St. Albans. As he left no heir, but only two daughters as co-heiresses, the ring can safely be dated to the years 1544-1575.

Signet-rings set with crystals over coloured foil were very popular in the middle and second half of the 16th century, and the Museum possesses several specimens, of both English and foreign workmanship. Of "Grasshopper" rings, however, only three other examples are known, one of these being in the British Museum. This insect, as is well known, was the device of Sir Thomas Gresham (d. 1579) and formed a conspicuous part of the decoration of the first Royal Exchange, London, which he founded. It is not by any means improbable that these rings were in some way connected with him, for the grasshopper is otherwise rare as a device.

Fig. 24.



KING EDWARD VI'S SNUFFERS.

Hitherto entirely lacking in any piece that could even be ascribed to the reign of Edward VI (1547-1552), the Museum collection of English silversmiths' work has at length been enriched with an example which, small as it is, nobly serves to remedy this defect. The pair of silver-gilt snuffers illustrated in Fig. 24 bears nothing in the shape of hall or maker's mark to give it accurate dating;

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but a glance at its heraldry and inscriptions and at the style of its ornamentation leaves no doubt that we have here an article made to the order of the young king. The pious wish, GOD SAVE THE KYNGE (and, on the other side) EDWARDE WYTHER ALI HIS NOBLE COVNCEL, the initials E.R., and the royal arms of England on an oval cartouche much as they are found on Edward VI's first issue of shillings—these, together with the mask at the handle ends, the demi-figure at the pivot-point, and the graceful foliated scrollwork and other ornament in the German style then popular in England, all go to confirm the opinion arrived at. Moreover, the absence of marks on an obviously English piece of fine silversmith's work is usually taken to imply that it was made to special order and particularly to that of the Court.

In an article on these snuffers (which were acquired with funds from the bequest of Francis Reubell Bryan) Mr. Oman points out¹ that though, to judge from contemporary records, such useful and almost indispensable instruments must have been in fairly common use, whether in silver or in baser metals, extant examples are very rare till the days of Charles II; and he quotes, as the only silver pair of Tudor date hitherto known, that in the British Museum (Franks Collection) bearing in enamel the arms of England and of Cardinal Bainbridge, and

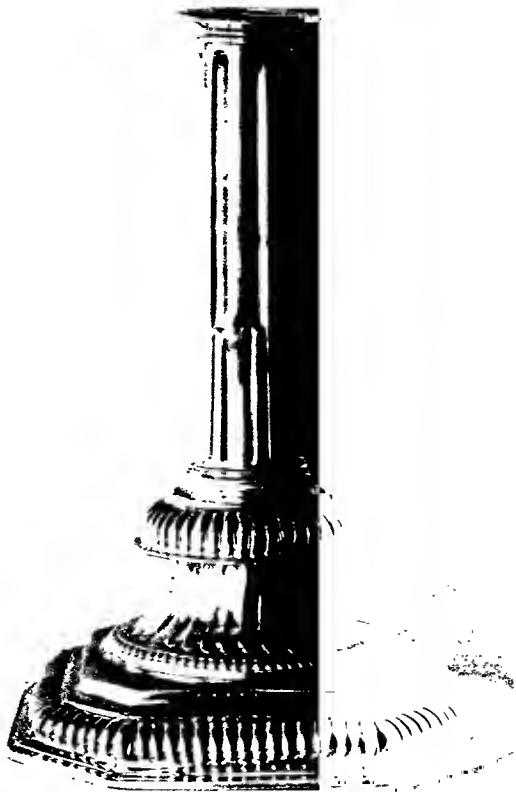


Fig. 25 (p. 115).

¹ *Burlington Magazine*, December 1928, p. 294.

DEPT. OF METALWORK

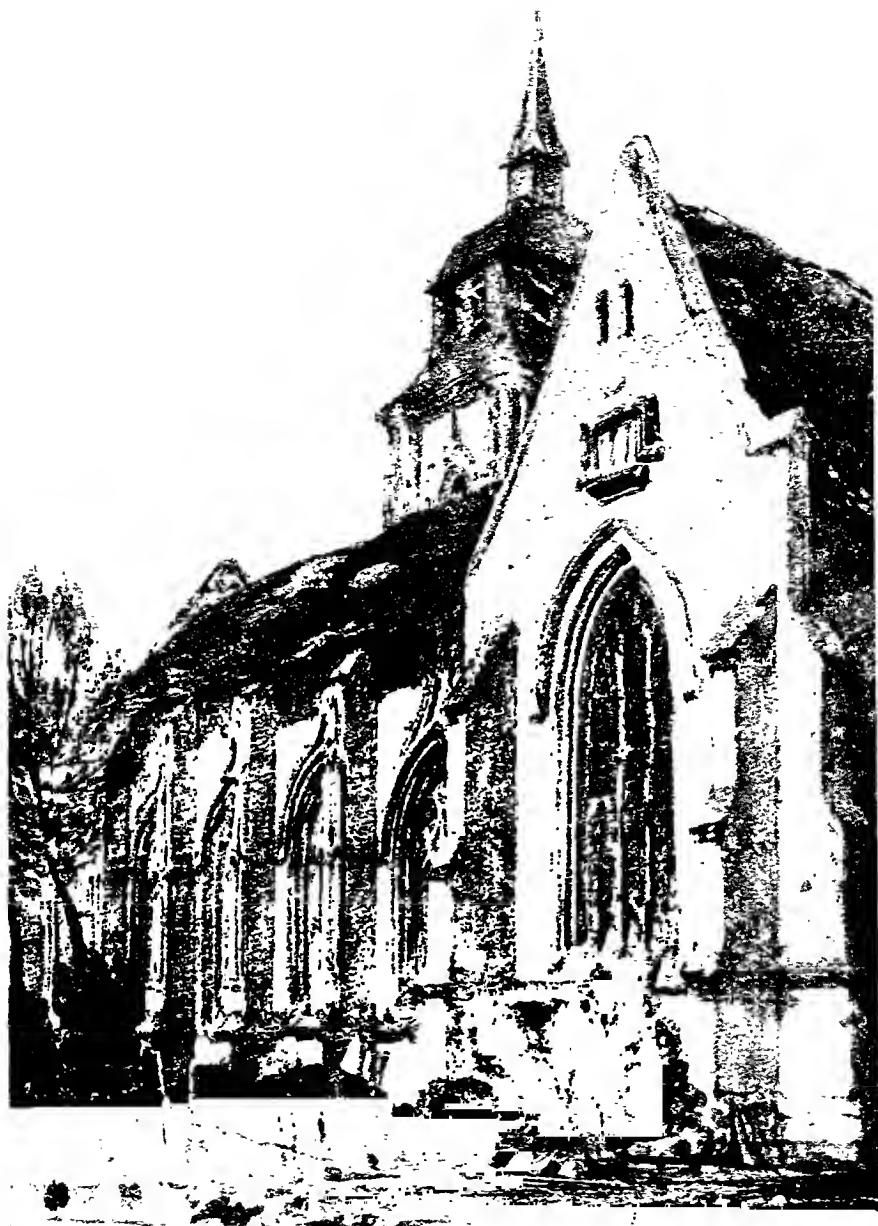
therefore accurately datable to the years 1512-14. In both this and the newly acquired pairs the head is heart or trowel-shaped and divided down the centre; but there the resemblance ends, the construction being quite different in the two, while the Bloomsbury example is contrastingly devoid of ornament.

All that is as yet known of the later history of our snuffers is that they belonged until recently to Miss J. M. Seymour, of Knoyle House, Wilts., whose ancestor, the first Duke of Somerset, held the office of Protector to Edward VI in the earlier years of his reign. We may perhaps presume them to have descended in the family as an original "perquisite of office."

EUROPEAN ARMS AND ARMOUR. Following upon Major Victor Farquharson's valuable bequest last year, the Museum series of arms and armour has received another notable addition from the collection of the late Colonel G. Stovell, given in accordance with his wishes. Perhaps the most important part of the new acquisition is a small, but choice series of pistols, dating from the 16th to the 18th century. A remarkably fine pair of Brescian flintlocks, formerly in the Brett Collection, is shown on *Plate 30*. These pistols were made about the middle of the 17th century and are notable for the richness of their decoration and the curious and altogether charming lace-like effect of their delicate inlay of pierced and engraved brass and steel. On the same plate are to be seen a pair of Dutch wheel-locks of slightly later date, their walnut stocks inlaid and mounted with silver delicately engraved with birds, flowers, masks, and tendrils. An important French wheel-lock pistol of the first half of the 17th century, included in the same gift, is shown in *Fig. 21*.

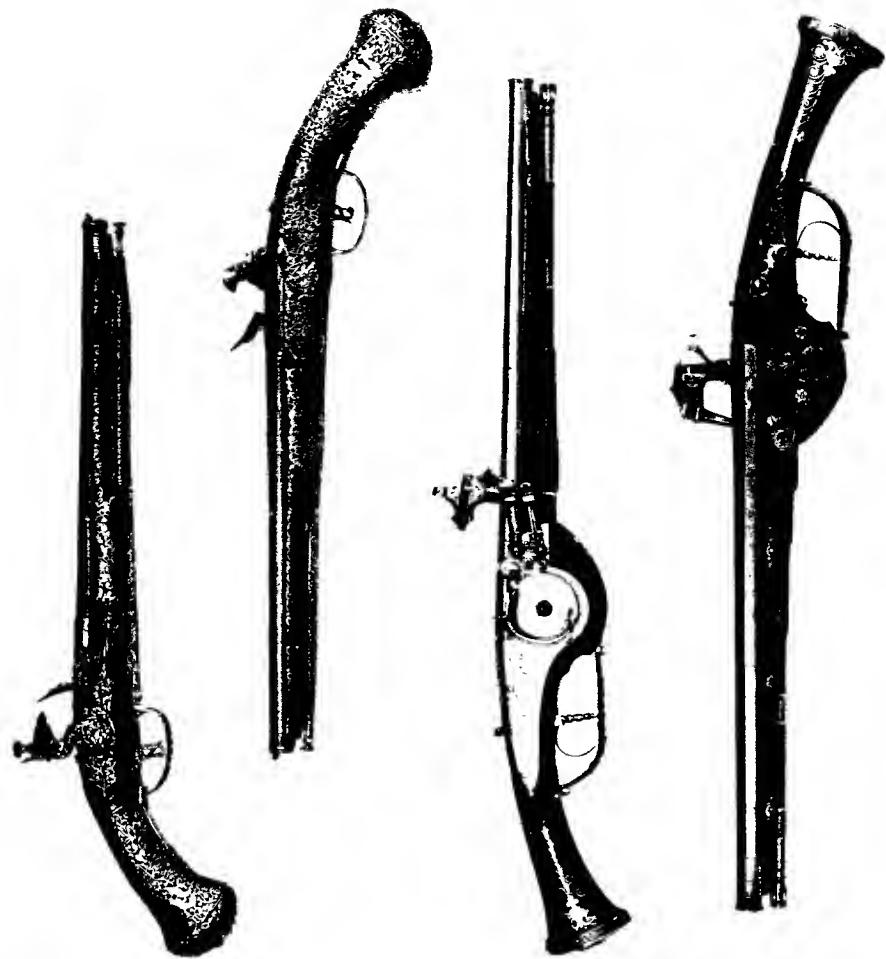
In addition to the pistols (see also *Plate 31*), Colonel Stovell's gift includes a number of small-swords, chiefly English, and amongst them an interesting example etched on the blade with the arms of the Dukes of Rutland. Other items in the collection are a small bronze cannon, Italian work of the 16th century; three partisans, one etched with the arms and portrait of Frederick William, Margrave of Brandenburg, and another with the royal arms of France and the badge of Louis XIV; also three black-and-white helmets, two morions, and a cabasset, all of the late 16th century.

To the generosity of Mr. René de l'Hôpital the Museum is indebted for a number of gifts, which include two swords, one of the "Mor-

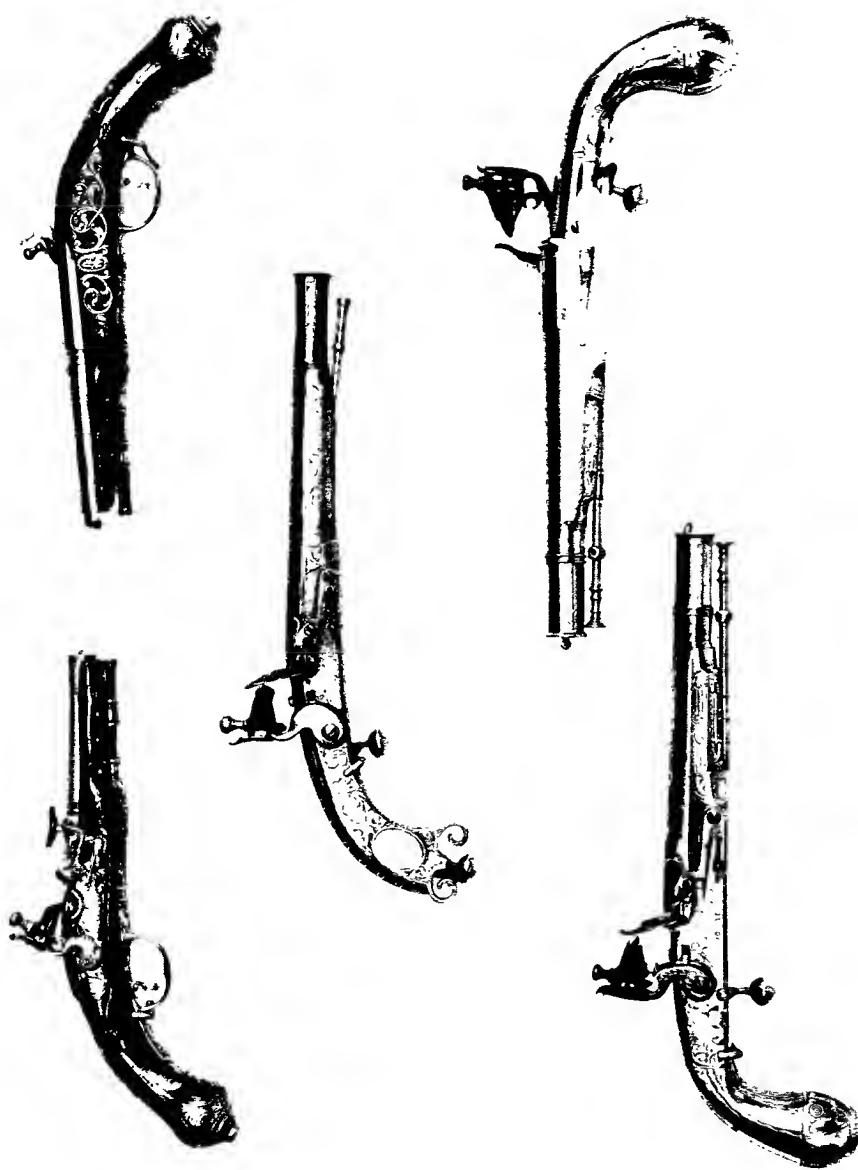


R. P. BONINGTON. A FRENCH CHURCH. WATER-COLOUR DRAWING.

PLATE 30



TWO PAIRS OF PISTOLS. BRESIAN AND DUTCH; 17TH CENTURY.
GIVEN FROM THE COLLECTION OF THE LATE COLONEL G. SLOANE.



PAIR OF ITALIAN SNAPHAUNCE PISTOLS; ABOUT 1680.

PAIR OF HIGHLAND TACKS BY J. PATERSON, AND ANOTHER BY ALAN UNDER CAMPBELL, OR DOWNEY; 18TH CENTURY.

GIVEN FROM THE COLLECTION OF THE LATE C. ONEILL G. SPOFFEL.

PLATE 32

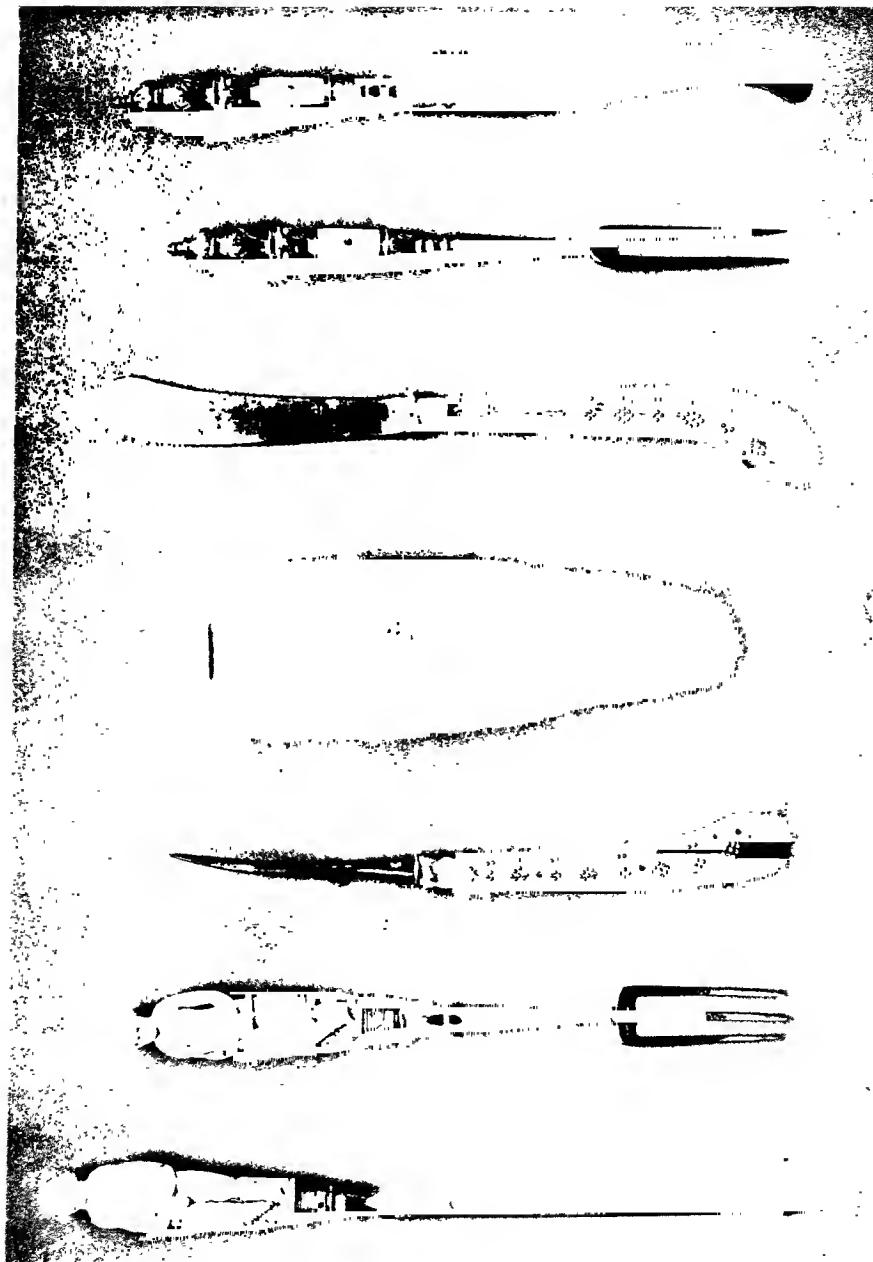


TABLE CUTLERY; 17TH AND 18TH CENTURIES,
GIVEN BY MR. E. L. ERKINWORTH, MR. CHARLES BEARD, AND MR. L. A. CRUCIION,

tuary " type, so called because it is said to have been made to commemorate the death of Charles I, whose portrait it bears; the other is an 18th century small-sword with fine gold-encrusted hilt. From the same source comes an interesting German matchlock arquebus of the early 17th century which, apart from its fine shape, has an extremely decorative stock richly inlaid with flowers and hunting scenes in engraved staghorn.

A GROUP OF TABLE CUTLERY. Before the early years of the 18th century most people, at any rate in benighted Europe, ate with their fingers, helped out by the knives they carried at their girdles. Table knives and forks, as we understand them, were looked on as luxuries suited only to the wealthier classes, who carried them in leather cases when travelling. Offering, as they did, a means of display, it is not surprising to find many of them not only made from the costliest materials, but also enriched with the finest craftsmanship. The natural field for decoration is to be found, of course, in the handles, which were made in the greatest variety of materials, including ivory, chiselled steel, tortoiseshell, enamel, porcelain, and even glass. The knife-blades also vary considerably, the earliest being pointed for spiking the food. Later, after the introduction of the fork, the tendency was for the ends to be rounded off, and in the 18th century we have the curved blade with large rounded end used for carrying to the mouth peas and similar things that would be likely to slip between the prongs of the two-tined fork of the period.

The Museum collection of table cutlery, already among the finest in Europe, has been greatly improved by a number of gifts during the past year (*Plate 32*). These include a group, from Mr. Charles Beard, of 17th and 18th century examples with handles of such widely differing materials as embossed silver, agate, staghorn with applied silver ornaments, brass, and tortoiseshell piqué. To Mr. L. A. Crichton the Museum is indebted for the gift of a small knife and fork of chiselled steel with scales of mother-o'-pearl, French work of the Louis XIII period. Other gifts are a knife and fork with carved ivory handles of the time of Queen Anne, from Mr. H. W. Lawrence; an English 18th century pair with green-stained ivory handles and silver ferrules, from Mr. Arthur Lawrence; and a German knife of the late 17th century, given by Mr. Hugh Cobb. In addition there was acquired by purchase an interesting Dutch 17th century knife and fork with tooled

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and gilt leather case. These have ivory handles finely carved with figures of Mars and Justice and are engraved on the silver ferrules with the initials of their former owner.

WEST OF ENGLAND CLUB BRASSES. A glance at *Plate 33*, illustrating part of a collection of some 250 "club brasses" bequeathed during the year by the Rev. C. W. Shickle, of Bath, will demonstrate, perhaps a little unexpectedly, that no inconsiderable degree of artistic feeling went to the designing of these brass staff-heads, which were formerly used by members of village benefit clubs and friendly societies on their annual "walks." Most of these walks took place in May, many of them on the 29th of that month—Restoration or Oak-apple Day. On the morning of the day the members, attired in their Sunday best, would assemble at their club-room, usually in the village inn, and would then march in solemn procession to the local church, headed by a band of music and the club's silk banner. Each man carried a staff some six or seven feet long,¹ surmounted by the brass emblem of the club and often wreathed with the finest flowers that could be culled from neighbouring gardens. The church bells were rung, and, after a service with appropriate sermon, the procession was re-formed and a move was made to the houses of the squire and other patrons of the club, where the members paid their respects. This duty performed, they would return to the club-room (often resigning their staves to the boys to take back home) and would then join in a hearty dinner and spend the rest of the day in festivity.

Not all the brasses in the collection have as yet been identified with particular societies or clubs. But of those whose origin is definitely known the great majority belong to Bristol and other places in Somerset and Gloucestershire; the rest are from Wiltshire and Dorset, with a few from Devon, and one from as far afield as Northamptonshire. In some instances the same design was used by more than one club, the moulds for casting them being, it is said, somewhat expensive. In others, two or more different designs are connected with the same institution or village. The larger examples can often be identified as "stewards'" brasses, the smaller versions of the same type being used by ordinary members. Many of the designs allude to the name of the club or of the inn that formed its headquarters (though it is unfortunately rare to find the actual name inscribed on the brass). Thus,

A few of these staves, some gaily painted, are included in the collection.

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it will not be difficult to pick out from *Plate 33* the brasses connected with the following: the *Ring of Bells*, Frome, Somerset; the *Ship Inn*, Stour, Dorset; the *Rose and Crown*, Nether Stowey, Som.; the *George Inn*, Bitton, Glos.; the *Fult Moon*, Fishponds, Bristol; the *Crown and Horseshoe*, Hanham, Bristol; the *Bell and Crown*, Zeals, Wilts.; the *White Lion*, Yate, Glos.; the *Victory*, Swinford, Glos.; the *Lamb and Flag*, Blagdon, Som.

The brasses seem to have been made for the most part in Bristol and other places in the West, and to range in date over the 18th and first half of the 19th centuries. No examples of them had been previously acquired by the Museum, and the public spirit shown by the late Mr. Shickle in devising his collection as he did is very gratifying—especially when it is realized that similar collections are already to be found in public museums in the West of England.

THE AKITA ARMOUR. To Western eyes there will, at first sight, be something peculiarly grotesque and futile about the armour worn by the knights of old Japan. The suggestion of inadequacy for its purpose is, however, easily disposed of. A nation yielding to no other in warlike ardour and proficiency is not likely to have clad its warriors, for seven centuries and more, in any but the most adequate defence against weapons as efficient of their kind as the world has ever produced. The impression of grotesqueness is, perhaps, excusable in those who have seen at most two or three plain or simply decorated suits, perhaps in poor condition and, almost inevitably, ill assembled and worse displayed. It could hardly survive the most cursory glance at the small but important series of such armour which the Museum is able to show.

By a happy chance, there has just been added to this series a suit of as high a quality as one could ever hope to see. Quietly gorgeous in its general colour scheme, admirably proportioned in all its parts, enriched with the finest possible craftsmanship in every detail, whether of metalwork or of textile fabric, the Akita Armour (*Plate 34*) is truly worthy of the great territorial noble of Northern Japan for whom it was originally prepared. It is accompanied by the *chūmon* or specification sent with the order for its making, and the *kidzuke* or delivery note submitted with the finished work. These give in duplicate a detailed description of the suit, the second being dated for the year 1741 and bearing the names of the armourer, Haruta Tamba, and of various

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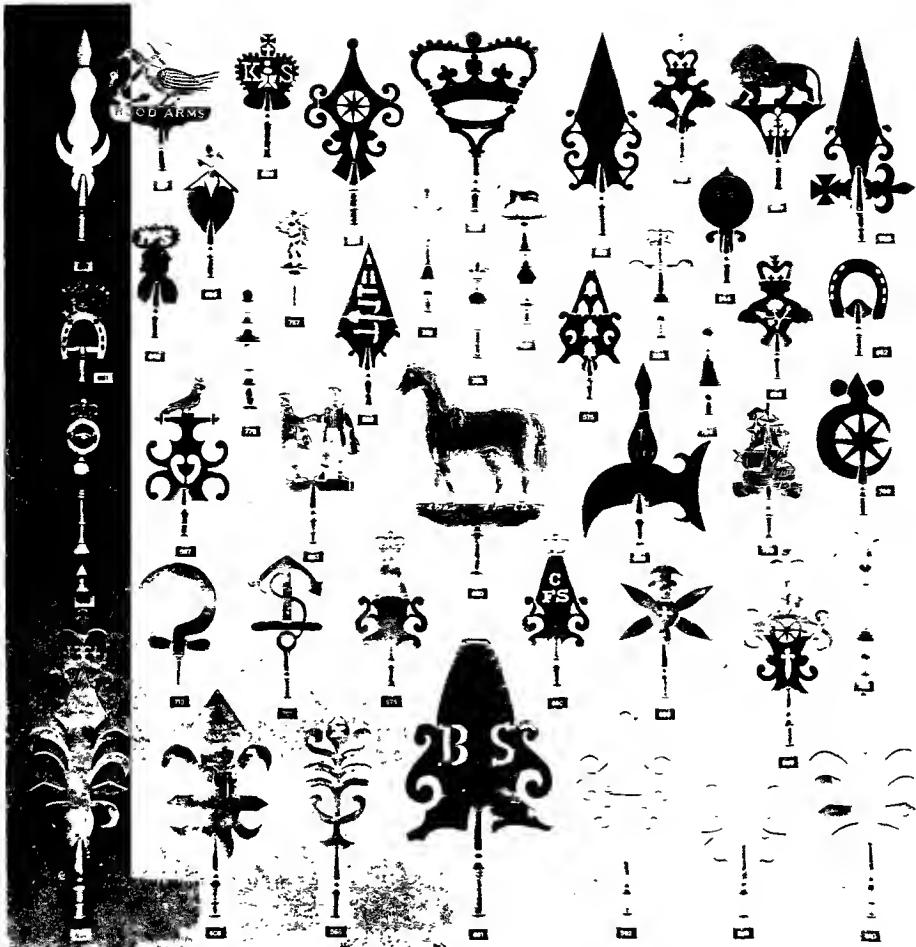
officials of the Akita clan, which was enfeoffed at Miharu in Mutsu province from 1645 down to the abolition of the feudal system in 1868.

Wonderful as the suit is, it is in no way too splendid for the precious possession round which, as it were, it was built. This is the helmet, or rather the crown of the helmet, which, if we are to trust the considered opinion of Kunimichi, the XXIst Master of the Miōchin School and the premier armourer of his day, was the work of his great predecessor Munesuke I (late 12th century), the founder of the school and the most renowned of all Japanese armourers. Kunimichi's certificate to this effect is dated for 4th October 1675, and accompanies the suit.

Unlike most of even the better-preserved specimens of its kind, the Akita harness is to-day as fresh in appearance as when it was donned by its first noble owner. The brilliant red of its lacings and the rich gold lacquering of its steel "small-plates" (*kozane*) lend it an air of distinction which is only enhanced by the minute and finished workmanship of the numerous metal adornments that embellish it. Chief among these is the gilt fore-crest (*mayedate*) depicting the Akita cognisance of a Court lady's fan (*hi-ōgi*) charged with two crossed hawk-feathers; while miniature versions of this badge are scattered about the suit in conjunction with beautiful openwork plaques of peony design in the violet-black copper alloy known as *shakudō*.¹ Even a tiny unobtrusive item like the metal eyelet guarding the hole for the shoulder-cord is treated with a granular surface (*nanako*) as finely and painstakingly worked as may be found on the most imposing piece of Japanese sword-furniture—convincing proof, if proof were needed, of the loving care and attention to detail lavished by the Japanese craftsman on all the accoutrements of the man-at-arms.

A JAPANESE BRIDGE-POST CAP. Bridges play a considerable part in the legends and historical episodes illustrated or alluded to in Japanese art. Most bridges in Japan have the uprights of their railings crowned by bronze finials, which form a particularly striking feature of them; wherefore these bridge-posts are often to be found depicted

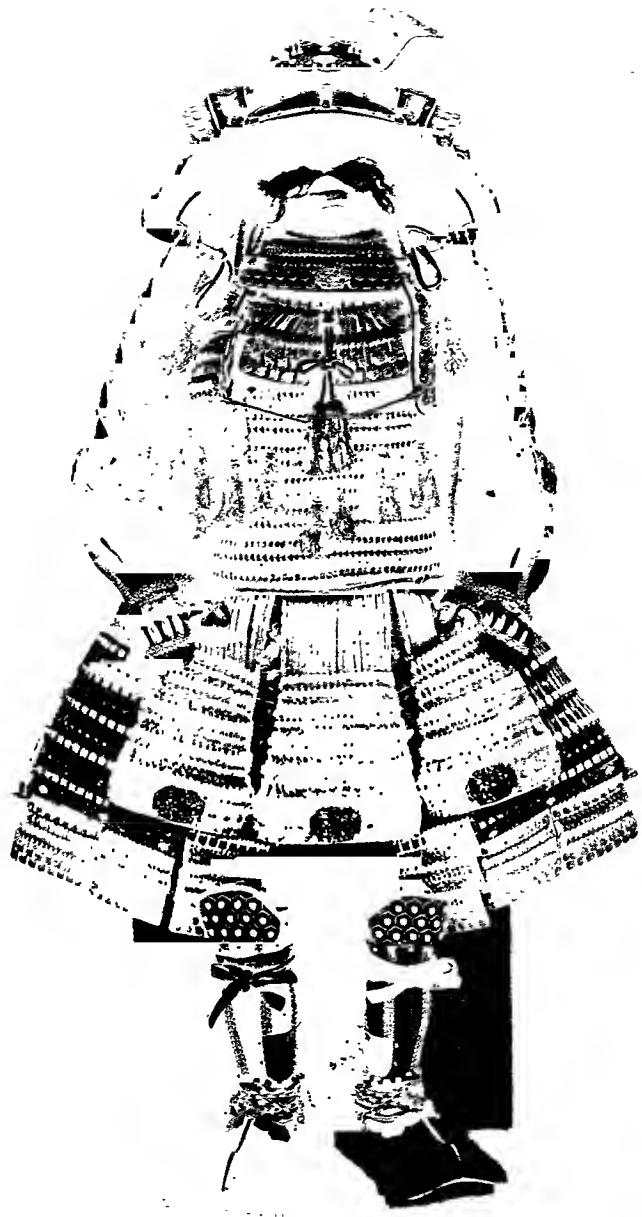
¹ The other badge of the family, a medallion formed of a peony bush and a gambolling "lion," also appears, in silver-gilt or in the pale copper-and-silver alloy known as *shibuichi*, notably on the helmet-wings (*fukigayeshi*), the top plate of each pauldron (*ōsode*), and each hand-guard (*tekkō*). The plaques already mentioned are obviously in allusion to this secondary badge (*kayemon*).



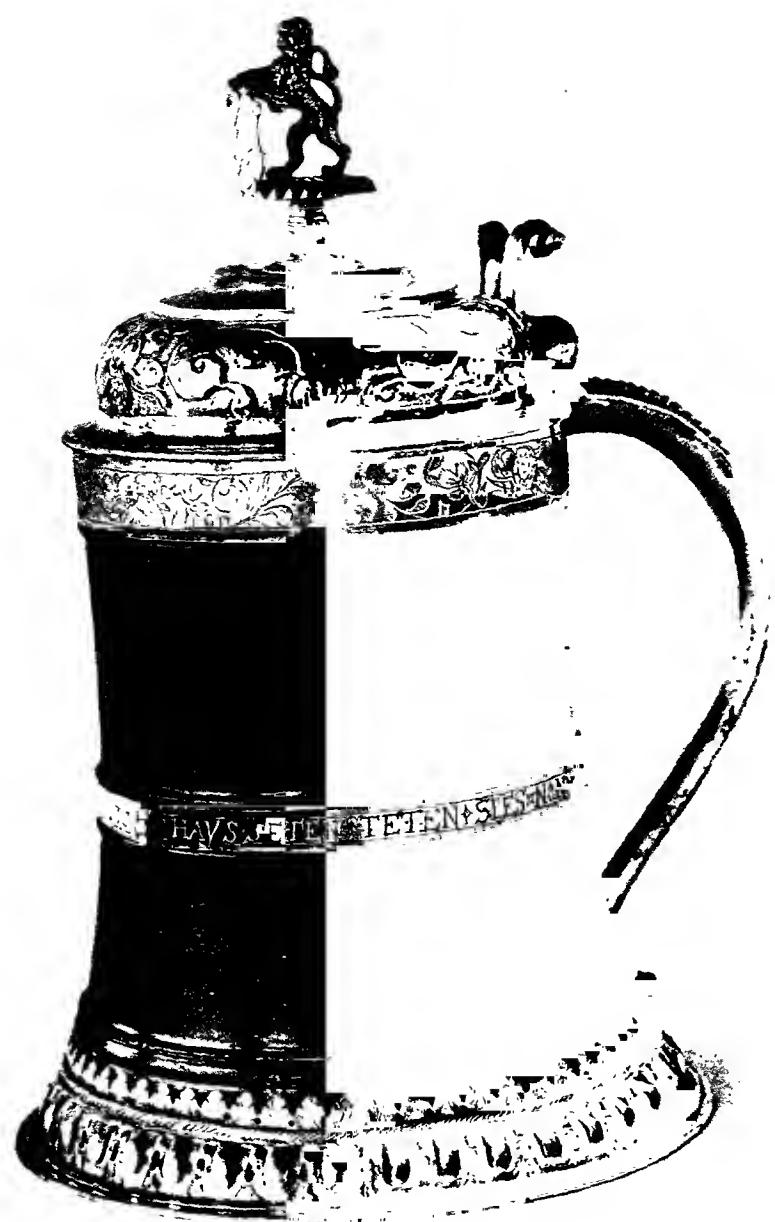
WEST OF ENGLAND CLUB BRASSES.

PART OF A COLLECTION BEQUEATHED BY THE REV. C. W. SHICKLE, OF BATH.

PLATE 34



FULL SUIT OF JAPANESE ARMOUR MADE FOR THE
AKITA DAIMIÖ IN 1741.



SERPENTINE TANKARD WITH SILVER GILT MOUNTS. GERMAN; DATED 1616.
GIVEN BY MR. H. ERIC MILLER THROUGH THE NATIONAL ART-COLLECTIONS FUND.



EMBOSSED COPPER DISH. GERMAN (NUREMBERG); DATED 1611.

GIVEN BY DR. W. L. MURKIN, F.S.A.

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on sword-furniture, small carvings, and the like, to represent, in that species of graphic shorthand so characteristic of Japanese art, some well-known story connected with a bridge.

This fact lends much interest to the recent acquisition by the Museum of one of the bronze caps or finials from the railing of a fair-sized Japanese bridge or similar structure. The design of this cap, a deep socket surmounted by an onion-shaped boss, appears to be traditional and to have an antiquity of several centuries. It may, in fact, be looked upon as the standard shape for a Japanese bridge-post cap, a shape settled on in early times and since found incapable of improvement. In Japan such caps are known as *giboshi*, a name meaning literally "imitation of the *tama* or sacred jewel," with special allusion to the pointed boss.

This particular specimen, the first to enter the Museum, was acquired in London, unfortunately without any information as to its exact provenance (Fig. 26). By the kindness of Dr. R. A. B. Ponsonby Fane, however, inquiries are being prosecuted in Japan and it is hoped that before long it may be possible to say just where the cap came from. From internal evidence, meanwhile, we may gather several things about it. It is inscribed outside with a date, "a lucky day in the sixth month of Keichō XVII," corresponding to the year A.D. 1612; and *inside* with the date a "lucky day in the seventh month of Kayei I" (1848), the statement that it was "one of ten," and the names of seven



Fig. 26.

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bronze-founders¹ (who have not yet been traced in the available records).

The first modest inference drawn from these inscriptions was that the cap was made in 1848 by the group of founders quoted, to replace an earlier original and presumably in exact imitation of it, including the Keichō date on the outside. Judging, however, from a photograph and copies of the inscriptions, Professor Amanuma, the eminent archaeologist of Kiōto, goes so far as to consider the cap a veritable Keichō product and imagines that the Kayei founders, impressed by the beauty of its lines and the superiority of its make, which far transcended the art of their own day, refrained from sending it (and its nine fellows) to the melting-pot and replacing them even by accurate modern copies. As some sort of record of their having handled the old *giboshi* and to testify their respect for the work of a former age, they placed their own inscription where no eye would ever see it, until the cap should once more be divorced from its pillar.

Professor Amanuma states that inscriptions inside *giboshi* are "most unusual," and can only recall two examples where no more than a date (as in our specimen) is inscribed outside—one at Mii-dera of the year Keichō IV (1599), and one, he thinks, at Kiyomidzu of the Kwanyei era (1624-1643). As the powerful Toyotomi family were very active in repairing temples and other buildings in and around Kiōto during the Keichō period (1596-1614)—and as, moreover, Yedo had by 1612 been the new capital for little more than twenty years—the balance of probability is in favour of our *giboshi* having come from somewhere in Kiōto or its neighbourhood.

Taking into account its condition and the patination of its bronze, we may without hesitation accept Professor Amanuma's suggestion of its age, and the new acquisition therefore takes an honoured place, modest in size though it be, among the important group of larger Japanese bronzes, mostly from disestablished Buddhist temples, already in the Museum's possession.² The following interesting facts

¹ These names are: Hamada Heiji, Chiba Kitarō, Kawabata Sukezayemon, Katsume Kinsuke, Kawabata Shichirozayemon, Katsume Shirosuken, and Hamada Tōjirō.

² These include a colossal figure by Wada Kunitsugu of Kiōto, late 16th century work; a large temple-bell by Udagawa Toshishige of Yedo, about 1685; two other bells from Yedo temples, of the years 1708 and 1711; two great courtyard lanterns dated for January 28, 1707, and given to a temple near Yedo by Lord Akimoto; two others, dated Shōō IV (1655), of better quality, but lacking their pyramidal roofs; a pair of dragon-

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germane to the subject may be gleaned from a recent article by Dr. Ponsonby Fane on Kiōto during the Tokugawa period.¹ The earliest recorded big bridge in Japan was that at Uji (A.D. 647). The first record of the destruction of a bridge by floods is of the year 1441, when the Shijō and Gojō Bridges in Kiōto were washed away. In 1589 Toyotomi Hideyoshi caused two fine bridges to be erected at Sanjō and Gojō in Kiōto. Of these the Sanjō-hashi was of wood resting on stone pillars, and the high wooden railings were crowned by fine bronze *giboshi*; the present Sanjō Bridge (illustrated in the article) retains these caps, which bear a longish inscription recording the building of the original structure. The other, at Gojō, was entirely of wood and had bronze *giboshi* "of rainbow shape." Owing to earthquakes, fires, and floods, several rebuildings of it were necessitated during the next three centuries, and the present Gojō Bridge (Ōhashi, also illustrated) dates only from 1911. It is, however, of wood and follows the lines of the old work, while its bronze *giboshi* are, with two exceptions, those made for one of its predecessors, a stone structure erected in Shōhō II (1645). The old caps are inscribed (outside) with a contemporary record of the Shōhō rebuilding, and the two new ones, copied from them, also bear appropriate inscriptions.

entwined flower-vases of the year 1719; together with other vases, flower-trays, brasiers, fountain-spouts, and the like.

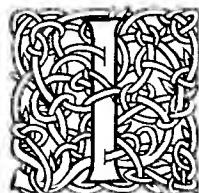
¹ In *Transactions of the Japan Society*, London, Vol. xxv, p. 224.



Fig. 27 (p. 117).

DEPARTMENT OF TEXTILES

CARPETS



T is well known from the evidence of pictures as well as on other accounts that the carpets first imported into England and other countries of the West were used more often for table-covers or hangings than actually upon the floors; and it is easy to understand the reluctance of our ancestors to place such beautiful textiles under foot in a position where loose rushes or at the best coarse matting were the familiar materials. No doubt towards the end of the 16th century some of the pile textiles made in England were intended for use as carpets, but the distinction between these and furniture-coverings was still indefinite; and while heavy pile fabrics—called “Turkey work”—were much used for the seats and backs of chairs, for which purpose they were admirably suited, on the other hand embroideries of large size with characteristic carpet-patterns, were sometimes used as rugs, though hardly strong enough to wear very well in such an exacting service. In the circumstances it is not surprising that remaining examples are rare. A few, presumably French, are known in French collections, but only this year has the Museum been able to acquire a carpet of the kind (*Plate 37*). This is worked on canvas in woollen cross-stitch with a pattern combining the interlacing arabesques of the contemporary Turkish carpets with the typical British flowers, the rose, thistle, and pansy. The chief colour as usual in early English carpets is green in various shades. It is strongly reminiscent in design and colouring of the “Apsley Arms” carpet in the Museum which has an English inscription and the date 1603. There thus seems little reason to deny an English origin to the recent acquisition or to place its date far from the beginning of the 17th century.

This carpet, in Western embroidery and with a pattern chiefly Oriental in character, may be contrasted with an example of the above-

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mentioned "Turkey work," acquired during the year, which has a typically English pattern and a technique only just then acclimatized. It is a small panel, probably intended for the back or seat of an arm-chair, knotted in woollen pile in the manner of a Turkey carpet. The ground is white and the pattern consists of arcading with floral devices—the rose, pansy, carnation, marigold, grape-vine, and strawberry—beneath the six arches. It is English work of the first half of the 17th century (Fig. 28).

One of the most unusual applications of the carpet technique is due to the quaint ingenuity of the Chinese, who make rugs to fit exactly round the pillars of a hall or temple so that the pattern joins up without a perceptible break. Three such carpets have been for some years in the Museum collection of carpets, and these are now supplemented by a pair of somewhat later date, given by Mr. Highfield Jones, which are interesting because having parallel inscriptions in Chinese and Mongolian characters. The pattern, as often is the case, consists of a dragon coiling round the pillar together with conventional waves, and other well-known Chinese symbols. The inscription at the top of each has been read as follows:

Great Ch'ing Dynasty Kuang Hsu 30th year first month of Summer [in June] at Talachi Chaker chi pu lung t'u ch'i sze formerly vice Chang Ching [a Mongolian military rank] reverentially made this offering.

If the "30th year" is correctly rendered this brings the date of the

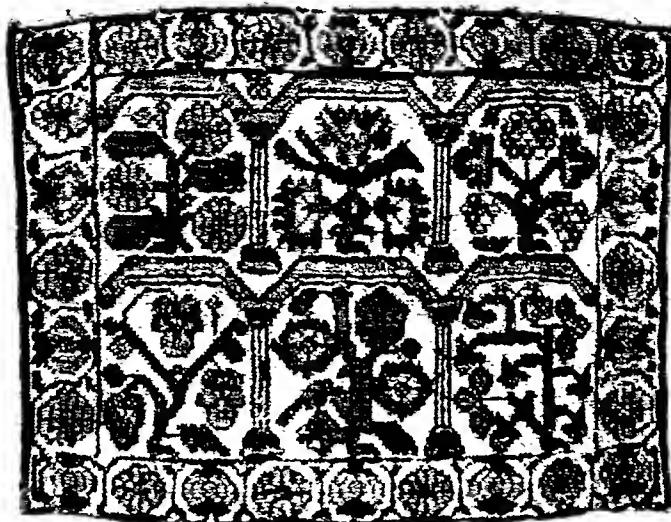


Fig. 28.

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rugs just into the present century. They are believed to have belonged to the Grand Laina of Mongolia and have evidently been used for the purpose intended, as there are signs of fading down one side only.

TAPESTRIES. The only tapestry of importance added to the collections during the year is a cushion cover of Dutch tapestry, the gift of the Duchess of Roxburghe, woven in wool and silk probably at Amsterdam during the 17th century. It shows a most pleasing and characteristic design of flowers lightened by the introduction of butterflies and other insects. It belongs to the same school as the table-cover in the possession of Colonel Trotter¹ and is the first Dutch tapestry acquired by the Museum.

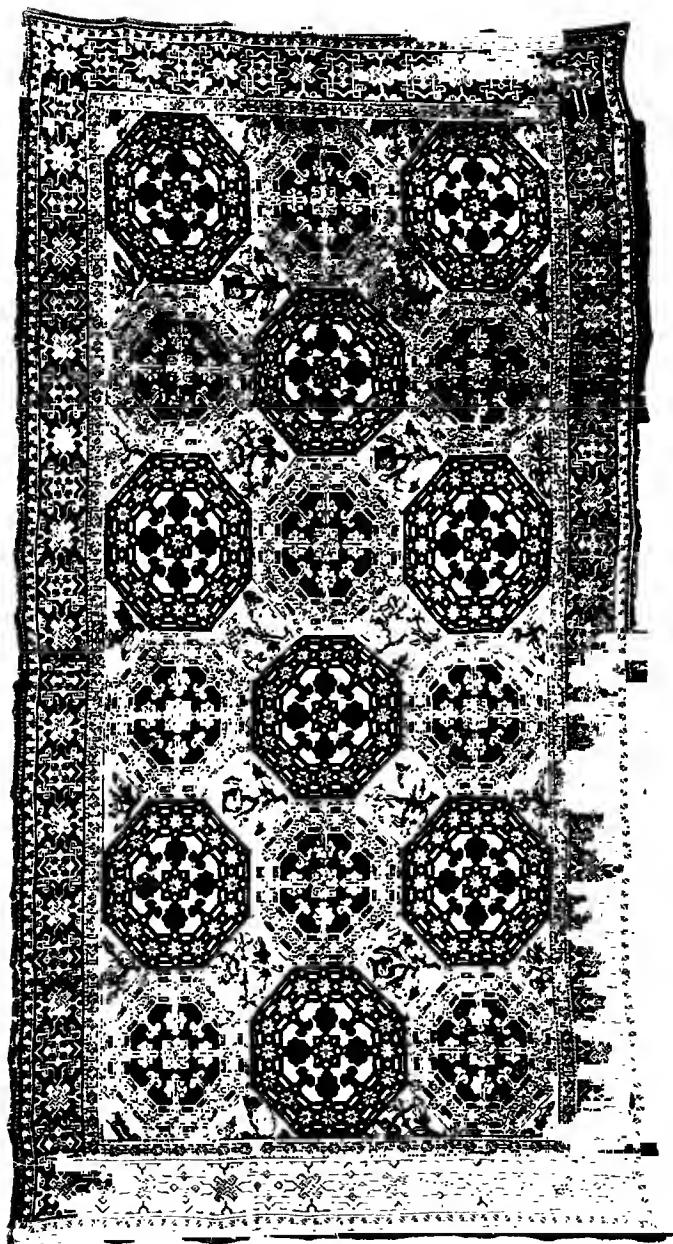
ENGLISH EMBROIDERIES. Several valuable and important additions were made to the national collection of English embroideries during the year, and the development of embroidery and its relation to other arts is now far better illustrated.

The earliest example acquired is a large hanging (*Plate 38*), bearing the arms and initials of Henry Wentworth, second son of Thomas, first Lord Wentworth of Nettlestead and of his wife, Elizabeth Glemham. The marriage took place in 1554 and the embroidery probably dates from soon after that event. It consists of three vertical panels. The central panel, which bears the coat of arms surrounded by a floral wreath, is of a tissue of red silk and gilt thread probably woven in Italy in the first half of the 16th century. The two side panels are of cream-coloured silk damask embroidered, chiefly in laid work of cream-coloured² cord, with a conventional floral pattern which might well be English, though it includes motives of an Italian or Spanish character. The use of laid work especially suggests Spanish influence. On the other hand details of the design, such as honeysuckle and other flowers typical of Elizabethan work and bent feather-like leaves, seem English in character and occur not only in late 16th century embroideries, but also in pattern books.³ The wreath which surrounds the coat of arms is, however, completely English, both in the details of the floral design, which include oak sprays, roses, pansies, and honeysuckle, and in the

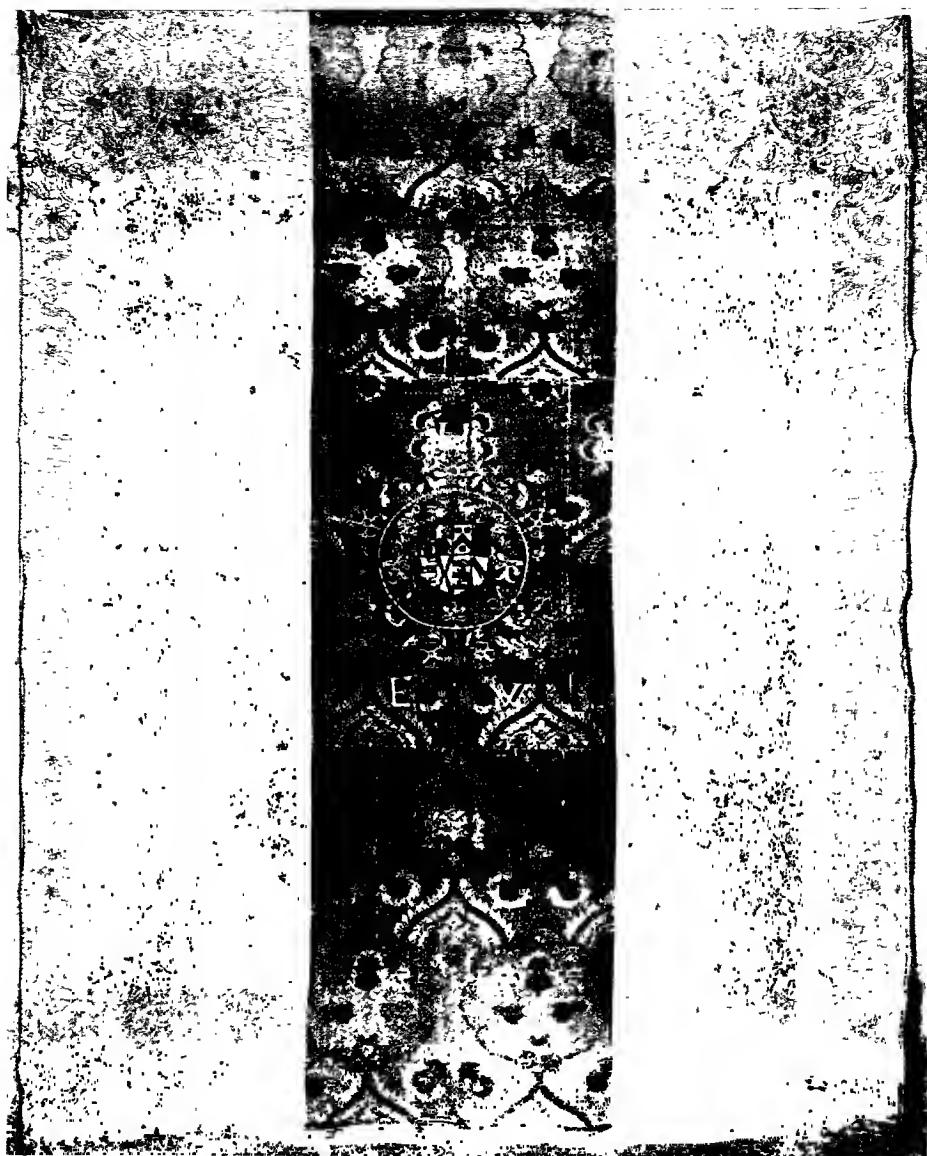
¹ *Review of Principal Acquisitions*, 1927, Pl. 4.

² This was originally red, but has faded.

³ *Embroideress*, No. 17, p. 385, fig. 486.



CARPET. CROSS STITCH EMBROIDERY IN WOOL.
ENGLISH; EARLY 17TH CENTURY.



HANGING WITH THE ARMS OF HENRY AND ELIZABETH WENTWORTH (m. 1554).
SILK AND GOLD EMBROIDERY ON SILK TISSUES.

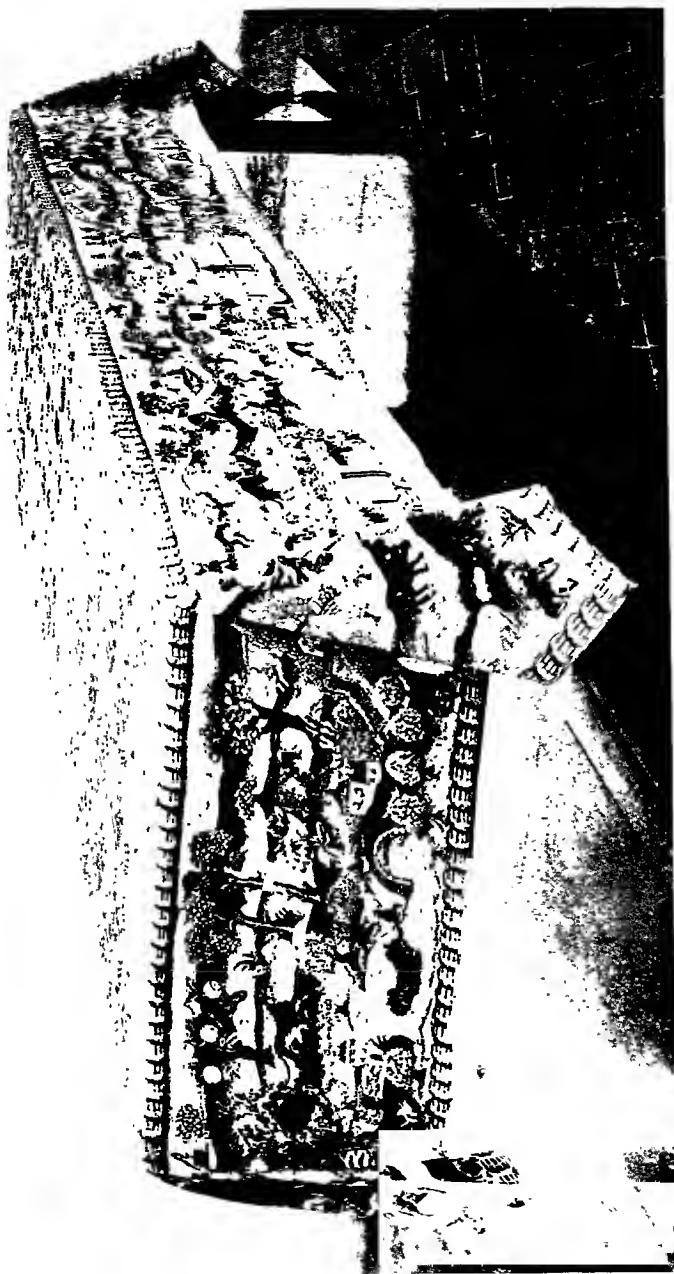
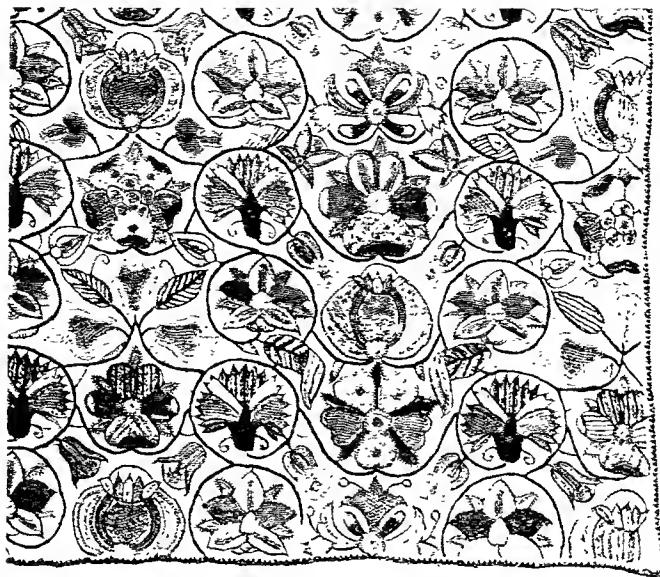


TABLE COVER. PETIT-POINT EMBROIDERY IN SILK. ENGLISH; ABOUT 1600.

PLATE 40



PILLOW CASE. LINEN EMBROIDERED WITH SILK AND GOLD.
ENGLISH: EARLY 17TH CENTURY.



CURTAIN. LINEN EMBROIDERED WITH SILK AND GOLD.
ENGLISH: FIRST QUARTER OF 17TH CENTURY.

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technique of the silk and metal thread embroidery which is very similar to that of Elizabethan work.

The National Art-Collections Fund assisted most materially in the purchase of a late Elizabethan table cover (*Plate 39*) dating from about 1600 and embroidered throughout in tent stitch (petit point) in coloured silks on a canvas ground. It is perhaps the finest specimen of its kind in existence, and for its condition and design unparalleled. It is about thirteen feet long and nearly six feet wide, and the centre is filled with a graceful trellis work, entwined with vine stems burdened with bunches of grapes. All round runs a broad border which illustrates the various features of the country life of the period. There are hunting scenes with wild boar, deer, and lions, fishing and shooting scenes, milkmaids with cows, shepherds with sheep, water-mills and windmills, a pool with swans, a moated mansion in the architecture of the age, ladies and gentlemen in fashionable costumes, cottages, churches, houses, and fruit and forest trees. The treatment of the figures and landscape foreshadows in many respects the needle-work pictures of the first half of the 17th century. In some of the details Flemish influence can almost certainly be traced and there are exotic elements such as lions and wolves, but in spite of these foreign touches the whole is characteristically English, both in design and workmanship. The great beauty of the patterns and the exquisite stitchery make this not only an exceedingly fine specimen, but a work of art of the first rank.

With the help of a number of friends, who included Mr. and Mrs. F. H. Cook, Lord and Lady Melchett, Mr. F. H. Richmond, Mr. Sigismund Goetze, Mr. G. P. Baker, Professor and Mrs. Newberry and Mr. W. J. Holt, five fine embroidered cushion covers were secured at the sale of Lord Abingdon's collection. One, which dates from the beginning of the 17th century, is embroidered in polychrome silks and silver-gilt thread with a rich pattern of floral scrolls (*Plate 40*). In the curl of each scroll is a fruit or a flower, pansy, honeysuckle, pomegranate, carnation, rose. The floral elements, though characteristically Elizabethan, show signs of becoming conventionalized, and of approximating to what might be called a Stuart or 17th century type. The usual work of the Stuart period seems at first sight so different from the Elizabethan that any specimens of the early 17th century which appear to provide any links between the two styles are welcome. This cushion cover is a step towards the early Stuart curtain acquired

two years ago¹ (*Plate 40*). This shows a scroll design in each curl of which appear a great variety of motives, animal and vegetable, set alternately. In some are seated men or animals such as elephants, deer, camels, lions, porcupines, and hares; in others sprays of fruit or flowers, such as strawberry, oak, rose, and hazelnut. The sprays do not, as in the Elizabethan scroll-work, grow directly out of the curving stems, but appear rather to be set each in its own roundel. Round the motives are sprinkled birds and insects of the types popular in the

Stuart petit-point pictures. A further link between the two periods has been found this year in a fragment of a crewel-work curtain (*Plate 41*), embroidered in green on the typical material of cotton and linen, which distinguishes the so-called Jacobean bedcurtains. Here there is a continuous scroll design of almost Elizabethan type, similar to that of the bed-

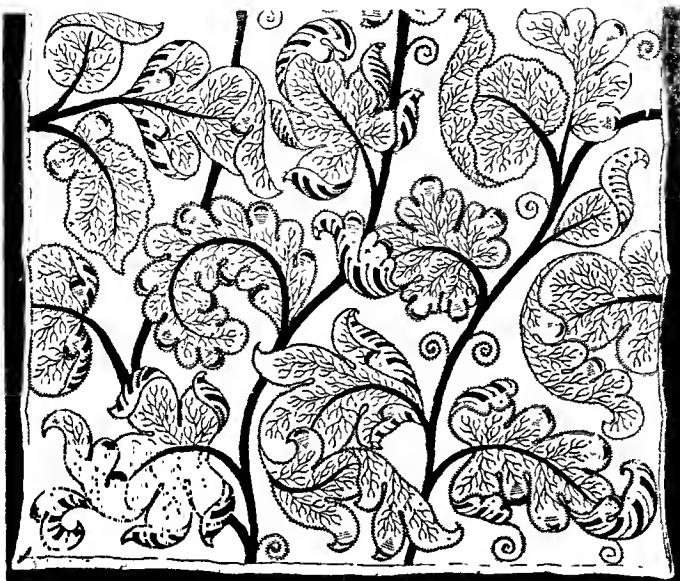


Fig. 29 (p. 71).

spread acquired a year ago² (*Plate 41*), but drawn and worked in Stuart style. In each scroll is a repeating pattern of a pair of tulips, buds, and another tulip is set on the back of the scroll. This interesting and important rendering of an Elizabethan design in the Stuart manner probably dates from about the middle of the 17th century.

Two other crewel-work curtains acquired during the year carry on the series and illustrate the evolution of the patterns down to the beginning of the 18th century. One is embroidered with a design of

¹ *Review of Principal Acquisitions*, 1926, p. 69, fig. 61.
² *Ibid.*, 1927, p. 61, fig. 21.

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fine leaves in monochrome blue and probably dates not later than the middle of the 17th century (*Fig. 29*). It is the fourth of a set originally made for the Lygon Arms at Broadway, where the other three are still preserved, and tradition connects them with a visit of Charles I to the house. The slender stems and the delicate veining of the leaves recall the pillow-case bought last year¹ and a curtain in the possession of Mrs. Lewis Day,² which suggests some of the designs given in Thomas Tievelyon's *Epi-tome*, dated 1600.³ The second, inscribed "Yt was begun April the 22(?) 1729," is embroidered in polychrome wools with isolated floral sprays arranged symmetrically over the field (*Fig. 30*). It is framed at the sides and bottom by a broad border with roundels enclosing

flowering sprays, and linked together by geometrical devices of diamonds and hexagons. The curtain is unusual in character, but though the type is Stuart, the ribbons tying the sprays show the 18th century style, and the borders suggest the influence of Eastern carpets.

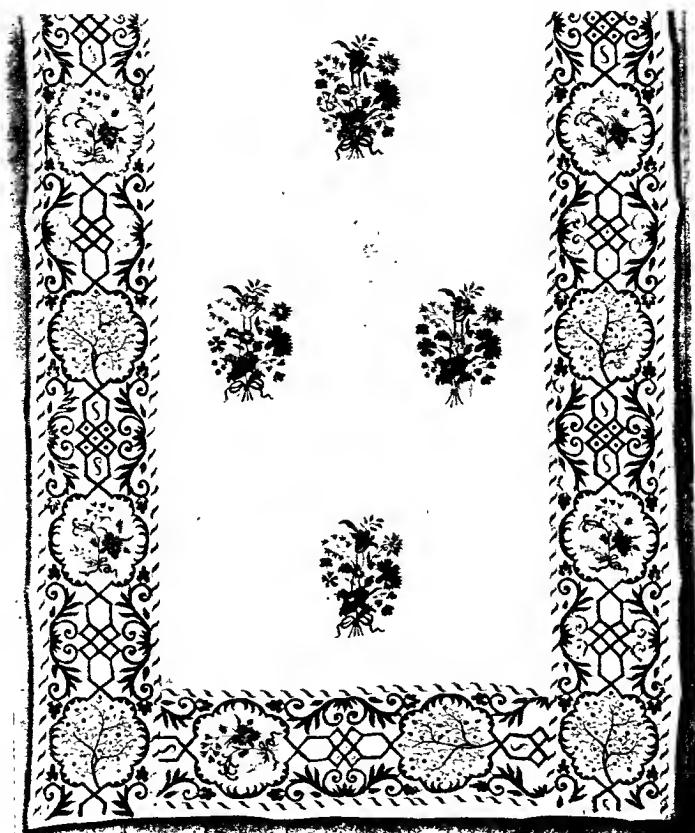


Fig. 30.

¹ *Review of Principal Acquisitions*, 1927, p. 62, fig. 22.

² *Embroideress*, No. 3, Frontispiece.

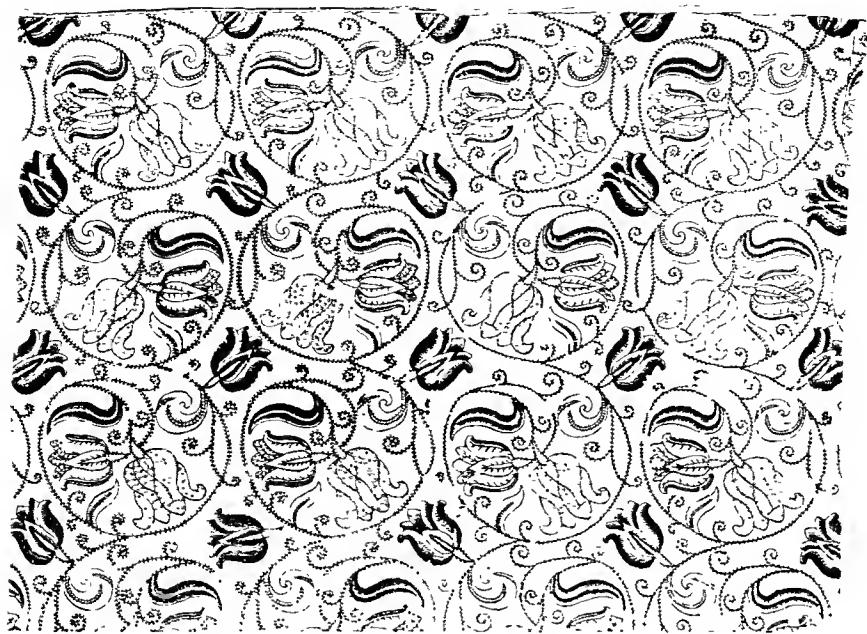
³ *Ibid.*, No. 17, p. 387.

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It is said to have been worked by Rachel, daughter of Vincent Corbett of Ynysymaengwyn.

The other cushion covers from the Abingdon collections are a set of four illustrating Biblical history from the Creation to Jacob's Dream (*Plates 42 and 43*). They are all worked in outline style in red and blue silk on a linen ground. Each contains four scenes, and in two of the cushions the scenes are framed with pilasters of a Gothic type and crowned by canopies also of Gothic character, distinctly suggesting the canopies which appear above the heads of saints in some embroidered English orphreys of the 15th century. Above the canopies the sky is bright with stars and one or two fleecy clouds are seen. In the first cushion are represented the Creation, the Creation of Eve, the Temptation, and the Expulsion from Eden. The second panel shows Adam tilling and Eve spinning, the Sacrifices of Cain and Abel, the Murder of Abel, and Noah building the Ark. The third cushion shows the Animals entering the Ark, the Flood, Noah Sacrificing, and Noah's Drunkenness. The last cushion shows the Tower of Babel, Sarah presenting Hagar to Abraham, the Sacrifice of Isaac, and Jacob's Dream. The Gothic architectural motives already mentioned and some other details, such as the interior of Abraham's house, hint that the scenes go back to Flemish or German Bible illustrations of the late 15th or early 16th century. There is no doubt, however, that the original subjects have been much modified, if not entirely redrawn by a later designer or by the embroiderer. The delight in nature, as shown by the animals in the Creation and Flood scenes, are English in character and treatment, as also is the close observation of nature seen in the rendering of the flowers and trees throughout, and in the introduction of small insects, such as grasshoppers, which appear in the Cain and Abel scenes and in that of Noah's Sacrifice after the Flood. The Ark when built looks rather like an English black-and-white cottage with a dormer window, and in the background of Jacob's Dream is an English village with its church and spire. Other homely touches are the wooden fence and door which enclose the Garden of Eden in the Expulsion scene, and the expression of character given to some of the faces, to Noah's two sons in the Drunkenness scene, and in the two Cain and Abel scenes. The general style of the needlework and the use of the metal thread are similar to that of the early 17th century curtain just mentioned.¹ Considerable likeness is to be discerned in the rendering of the trees

Review of Principal Acquisitions, 1926, p. 69, fig. 61.



BED CURTAIN. CREWEL WORK ON LINEN AND COTTON.
ENGLISH; MIDDLE 17TH CENTURY.
BEDSPREAD. LINEN EMBROIDERED WITH SILK AND GOLD.
ENGLISH; ABOUT 1600.

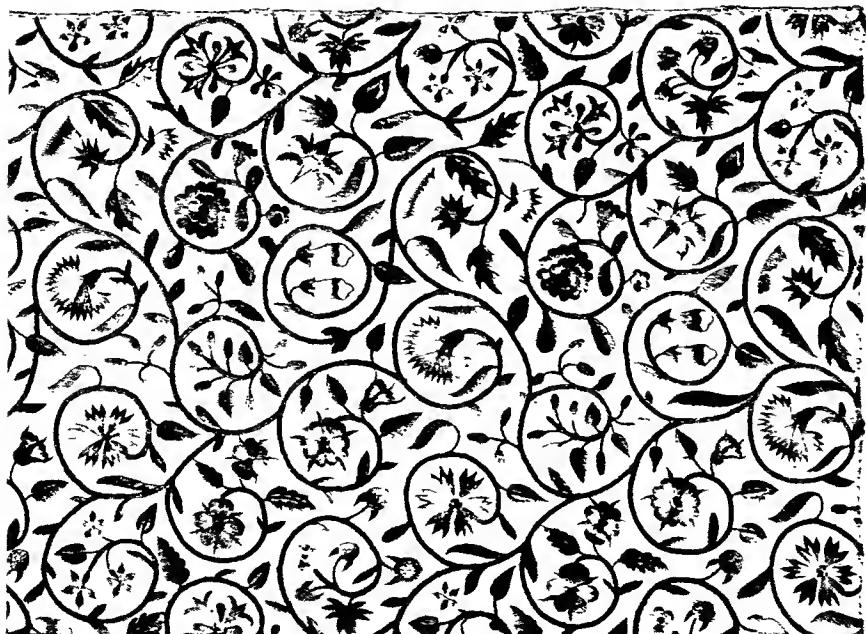
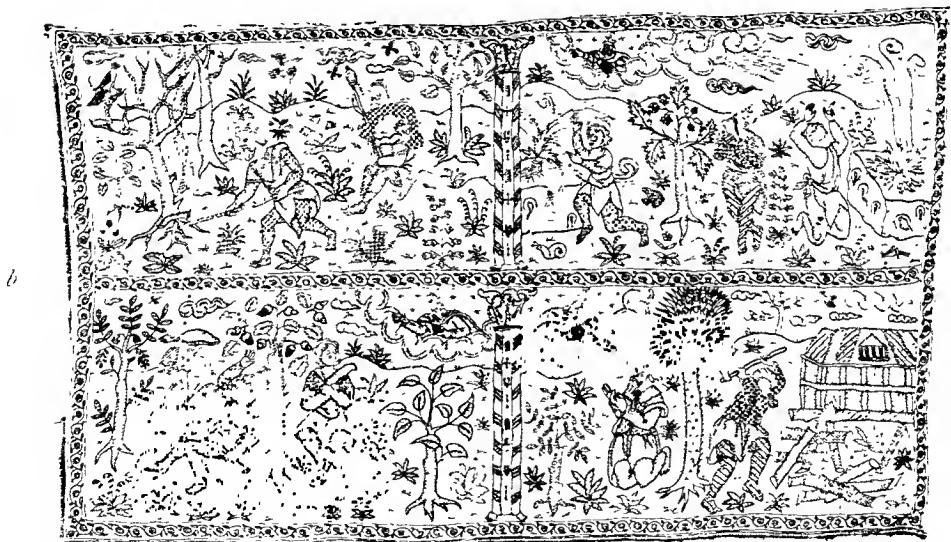
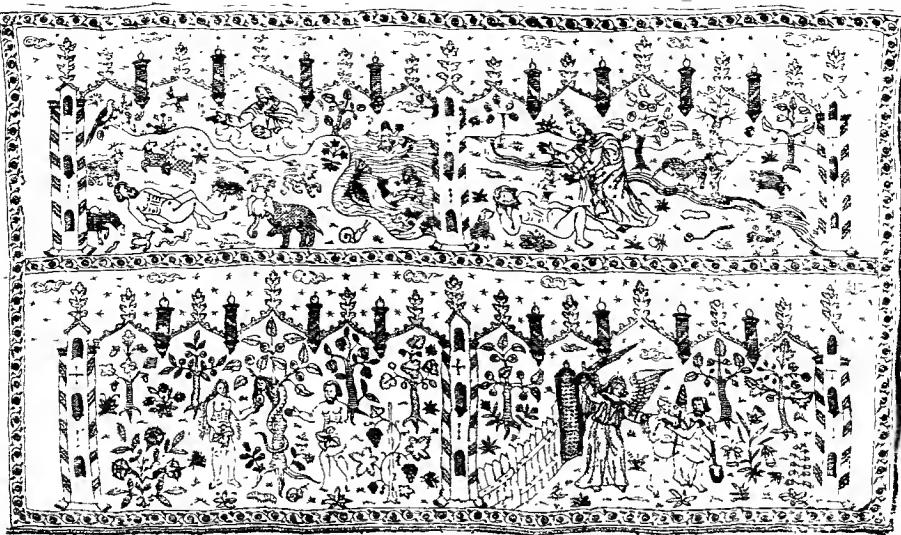


PLATE 42



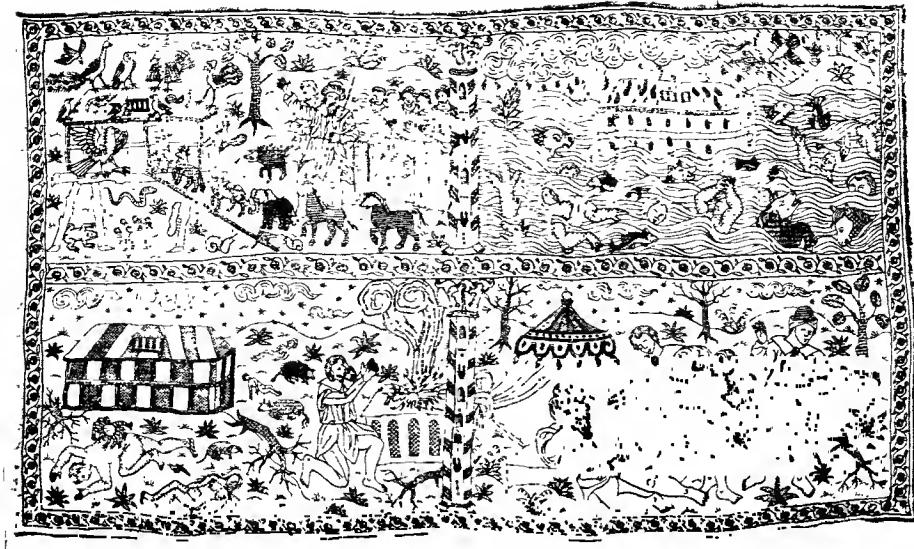
CUSHION COVERS. EMBROIDERY IN SILK AND GOLD.

(*a*) THE STORY OF ADAM AND EVE.

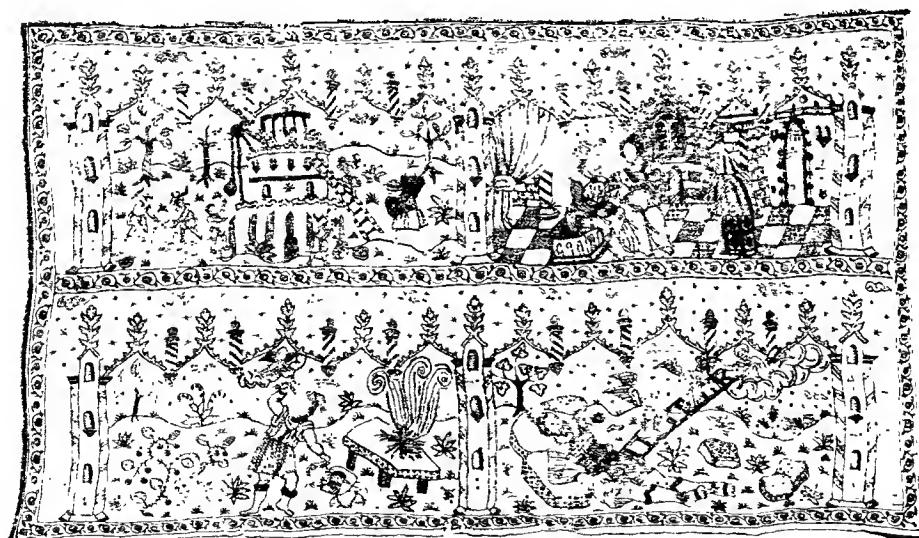
(*b*) CAIN AND ABEL. NOAH BUILDS THE ARK.

ENGLISH : EARLY 17TH CENTURY.

a



b



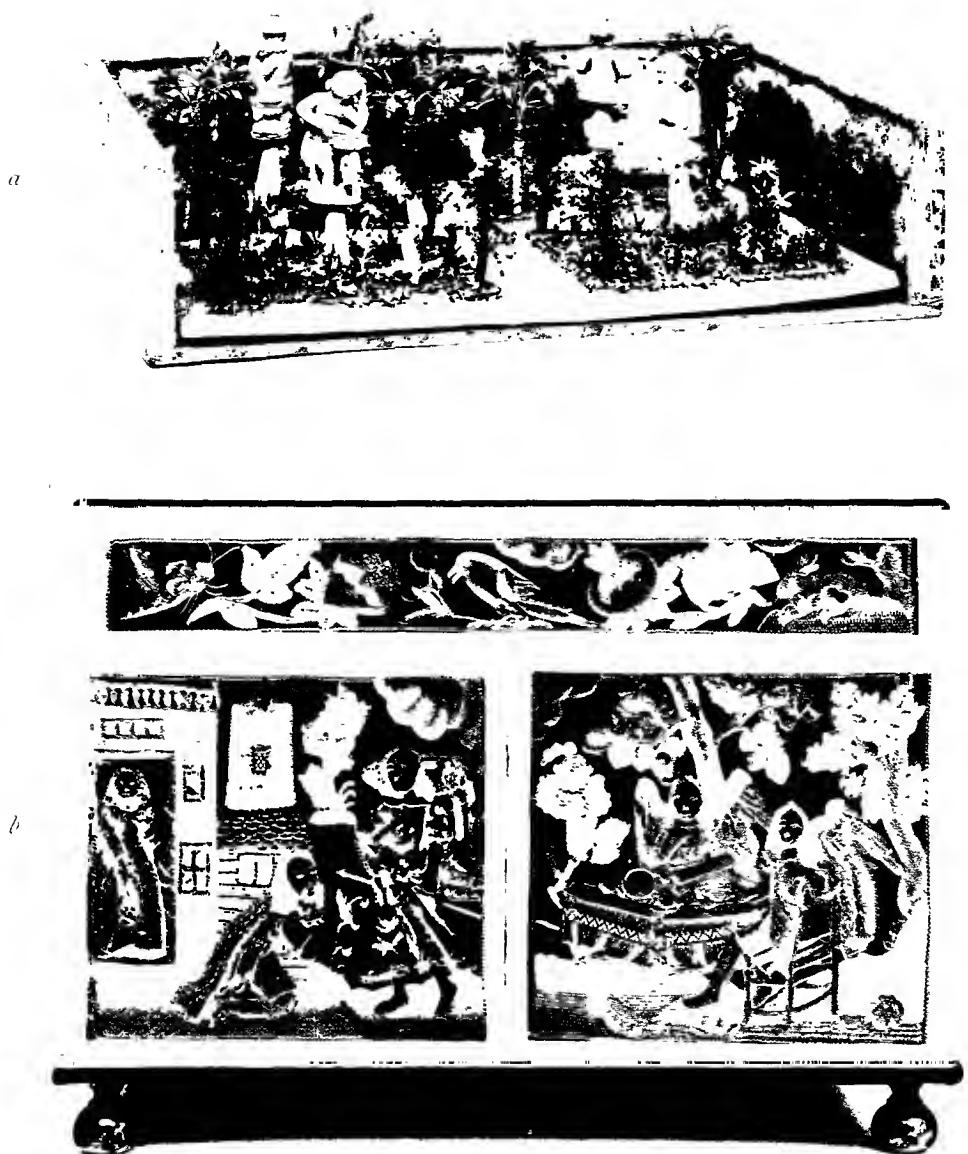
CUSHION COVERS. EMBROIDERY IN SILK AND GOLD.

(a) THE FLOOD.

(b) THE TOWER OF BABEL. ABRAHAM AND HAGAR. THE SACRIFICE OF
ISAAC. JACOB'S DREAM.

ENGLISH, EARLY 17TH CENTURY.

PLATE 44



CASKET. ENGLISH: SECOND HALF OF 17TH CENTURY.

(a) TRAY WITH MODEL GARDEN IN CUT SILK, WITH IVORY STATUETTES.
(b) ABRAHAM AND THE ANGELS. STUMP WORK ON SATIN.

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and flowers in both, and the use of large studs of metal thread as fastenings for the cloaks on some figures can be paralleled by a petit-point cushion cover already in the Museum and bearing the arms and initials of James I, signed by Mary Hulton.¹ There is consequently every probability that these Abingdon cushions, although showing many traces of older work, should be dated to the early years of the 17th century.

A splendid needlework casket of the time of Charles II is another outstanding acquisition (*Plate 44*). Its exact date and the name of the owner or worker are not known; but it bears on the lid "S.V." and if the "S" stands for "Sarah" this might well give a clue to the choice of subject, as the scenes illustrate episodes in the life of Abraham and Sarah. In front Abraham is entertaining the three Angels, while Sarah listens incredulous at the Angel's announcement. On the back is the scene of the expulsion of Hagar and Ishmael, which Sarah is watching. On the right side Abraham despatches Eliezer to go in search of a wife for Isaac. On the lid is the meeting of Eliezer and Rebecca at the well set in an oval surrounded by an elaborate floral border. On the left Eliezer is seen adorning Rebecca with the betrothal gifts. Round the edges of the lid are narrow borders of flowers and birds, animals, including a charming squirrel, and insects, among which is a most realistic caterpillar.

All the embroidery is framed with narrow strips of ebony, and makes the casket a splendid specimen of its class. These caskets were used by ladies as workboxes, trinket-boxes for their treasures, as they often contain carefully concealed secret drawers, and also as writing cases, for there are ink and pounce pots as well as scent bottles. Usually directly under the lid such caskets have a shallow tray, lined with a coloured print and with a looking-glass rim to give an appearance of greater space. This casket, however, has an extra tray on which stands a model garden, while the red silk covering is painted to imitate a wall of red bricks. The garden is divided in paths by four beds: two are grass plots and two are devoted to flowers—tulips, carnations, and other favourites—at the corner of the flower beds stand shrubs and at the corners of the grass plots stand fruit trees—pears, apples, plums or cherries. The imitation of the flower garden is completed by the addition of an ivory statuette in the centre of each bed. Two are shepherds piping, a third is a Bacchus, and the fourth, with the attribute

¹ *Picture Book of English Embroideries*, i. Elizabethan, pl. 20.

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of an hour-glass and skull, possibly a personification of "Mortality." This is probably the best model of a Stuart garden in existence,

although another casket in Sir William Plender's collection¹ has on its lid a model scene of a shepherdess and her sheep under an oak tree. A somewhat similar garden is represented in the well-known dolls' house in the Utrecht Museum, which also has four ivory statuettes, probably of French workmanship. This dolls' house is dated about 1680 and is one of the very few which have gardens.² Consequently the rarity of this casket and the delicacy of its needlework and design place it in the first rank of English embroideries. It was in France, and it is gratifying that such a work of art should return to find a permanent home in the land where it was created.

Other Stuart embroideries added to the collections during the year include a fine specimen of an embroidered purse and a pair of gloves with embroidered gauntlets given by Mr. E. Saville Burrough, and an excellent specimen of beadwork in the form of a small cushion cover bearing floral sprays, the date 1657, and the inscription: "Naturs flowers soon doe fade, ful long we last cause art us made, A.R.W."

Three fine samplers of different dates have much strengthened the collection during the year. One is of the period of Charles I, worked mainly

¹ *Connoisseur*, vol. lxxvii, p. 33; Antrobus-Preece, *Needlework through the Ages*, Pl. LXVII. Compare also Mr. Richmond's casket, *Old Furniture*, vi, p. 186 and coloured plate.

² Muller-Vogelsang, *Holländische Patrizierhäuser*, p. 13, Pls. VI b, XXIV.



Fig. 31 (p. 75).

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in petit-point, and in almost mint condition (*Fig. 31*). The excellence of the needlework, both in silk and metal, is practically perfect and the colours are still quite fresh, while the floral and other designs on it can be found repeated in many of the contemporary needlework pictures.

Mr. and Mrs. Dawson gave a good example of the later 17th century with patterns which include "Boxers," oak sprigs, and other conventional flower designs set on wavy stems, arranged in a series of horizontal bands.

The third is a particularly well worked example of the early 19th century signed by Sophia Stephens and dated 183.. It has a floral border, and includes a view of Horse Hill House, near London, with favourite motives of the age, such as Adam and Eve, vases of flowers, and small birds and animals.

Mrs. P. G. Trendell gave a needlework picture representing a scene from Sir Walter Scott's *Talisman*, and dating from the middle of the 19th century. It is good in technique and colour and of considerable interest as illustrating the Gothic and romantic tendencies of the age.

Miss E. F. Turner bequeathed a needlework copy, beautifully rendered, of the Burne-Jones cartoon, "The Star of Bethlehem," which was designed for tapestries woven on the looms of William Morris.¹ Though naturally on a much smaller scale than the original, it preserves much of its essential character and is one of the best pieces of embroidery illustrating influence of the Morris School.

EUROPEAN EMBROIDERIES. Mr. George Hubbard gave a collection of embroidered costumes obtained by him more than forty years ago in Dalmatia and Herzegovina. Particularly interesting are some fine specimens from the Canale Valley. The whole set makes an important addition to the series of Balkan dresses and embroideries which is now being mounted and rearranged in Room 114 D. Mr. H. C. Game gave an Albanian tunic and robe for the same collection, and Mrs. Wootten an embroidered frock from Monastir. A complete embroidered wedding costume from the latter district and a collection of Bulgarian embroideries, mainly from Western Bulgaria, were bought, and all these new acquisitions have much strengthened the value of the collection of textiles from the Balkans and South Eastern Europe.

¹ Antrobus-Preece, *Needlework through the Ages*, Pl. XCIX.

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MEDITERRANEAN EMBROIDERIES AND WOVEN FABRICS. In this group can be included an excellent series of embroideries from Morocco, which comprises two of the scarce Aleuj pieces from Fez, a pillow case from Rabat with a characteristic polychrome design, and an interesting embroidered cover of Riff workmanship. Mr. A. P. Maudslay gave a good piece in monochrome indigo blue from Sale or Meknes, and this has been supplemented by two scarce Meknes samplers and three typical borders for pillow cases from the same city. The Misses Coltman gave three 19th century Moorish costumes, a woman's, a man's, and a child's.

Miss Betty Salisbury gave a Greek doll of the early 19th century dressed in the costume worn by the Albanian women of Attica.



Fig. 32.

Professor and Mrs. Newberry gave part of a bed curtain of Cycladic type from the Greek Islands, with an interesting pattern probably of the 17th century, and a silk embroidered Egyptian robe in good condition which is probably of the Mameluke period. They also gave five very characteristic specimens of Graeco-Roman tapestry-woven ornaments from Egypt which date from about the fifth century A.D.

Mrs. F. H. Cook gave some specimens, one with an interesting pattern of birds, of Egyptian embroideries of the Arab period from Fostat, probably not later than the 14th century in date. One is a sampler, an unusually interesting example since it shows two designs for two different styles of work and thus proves their contemporaneity.

Mrs. Chester Beatty gave an embroidered altar frontal, of Coptic work from Egypt, a valuable and most unusual piece (*Fig. 32*). In the

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centre is a representation of the Crucifixion in which the figure of Christ seems to have been worked originally in gilt-copper thread. Along the top is a row of angels with outspread wings, and below them are two rows of saints. The whole is worked on a curious striped silk, and above and below the figures is an inscription--none too clear--which Mr. W. E. Crum has most kindly read and interpreted. It gives the name of the dedicatory, who was presumably also the embroiderer, with quotations from the 22nd and 26th Psalms. The dialect is tainted with Fayyūmic, and the embroidery belongs to a time when the Bahairic or Northern Bible version had not yet superseded the others which were at any rate still familiar. When this occurred is not known, but the altar frontal must be later in date than the 10th century.

AMERICAN EMBROIDERIES AND WOVEN FABRICS. Mr. A. P. Maudslay gave a large collection of embroideries and other textiles acquired in Mexico. Particularly interesting is a set of samplers of the mid-19th century. These illustrate all forms of white work which can be seen in use on some other pieces comprised in the gift. They make a valuable and instructive series for studying the development of 19th century designs, and show the adaptation of European motives for local uses which is further represented by two pieces of ecclesiastical work of Spanish style of the 17th-18th century. Two other uncommon examples are specimens of woven fabrics from Guatemala, one a tunic decorated with a pattern of double eagles in red, and the other a head-dress ornamented in a similar manner. The small group of Central and South American weavings of local workmanship, but influenced by European and other external motives, has been further increased by a tapestry-woven poncho from Mexico, the gift of Mr. Louis Clarke.

ASIATIC EMBROIDERIES AND WOVEN FABRICS. The executors of the late Lady Marling presented a group of near Eastern textiles of high quality. It comprises a number of attractive fragments of Persian brocades, varying in date from the 17th to the 19th century, a fine panel of Turkish velvet of the 18th century, brocaded with a pattern in French style, a good Asia Minor 17th century hanging, embroidered in double-darning stitch with a trellis-pattern in red and blue, and an effective hanging of red velvet with gold cord appliquéd

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in a floral pattern, probably Asia Minor work of the 16th or 17th century.

The Far Eastern collections have never possessed any examples of Taoist robes; consequently the gift, by Mrs. Chester Beatty, of an extremely fine specimen of a ceremonial priest's robe was particularly welcome. The ground is of orange satin and is embroidered with a scene of the Taoist Paradise in coloured silks and gold thread; there are broad borders of yellow satin with figures of Taoist saints. The

whole effect of this elaborate embroidery is extremely rich; the colours and workmanship are of the best and it is, in addition, of considerable age and may be confidently ascribed to the 18th century.

Another important addition to the Far Eastern collections was the group of embroidered kakemono presented by Mrs. Cartwright. The use of the kakemono as an object of

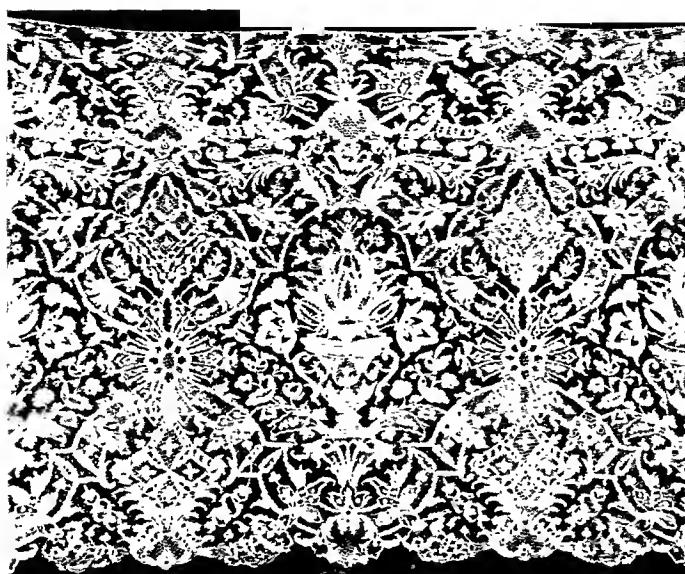


Fig. 33 (p. 79).

decoration in China is well known, and its particular treatment in Japan as part of the room, where a special recess known as the "tokunoma" was constructed for it, has been frequently commented on. The variety in which embroidery takes the place of painting is uncommon. The particular group in question are all variations of riverscape scenes, and are probably part of a set of famous views on the Yang-tse-kiang, a celebrated subject among Chinese painters. They are worked on silk, which has toned to a parchment colour, in various shades of which blue is the predominating tone. The economy of means and the fineness of execution are alike admirable. Such sets of pictures are rare and the

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majority of extant examples are of the 19th century. This set must belong to a much earlier period and were probably worked in the latter part of the 17th century.

LACE. Flounces of French needlepoint lace of the first half of the 18th century, which rivalled the contemporary *Point de Venise à réseau*, are less frequently found intact than lappets and other smaller pieces. The early examples (*c.* 1700) are distinguished by large well-balanced floral patterns with rich diaper fillings on a ground of clear mesh. Through the generosity of Miss Edith C. Elwes a splendid flounce was presented of Point d'Argentan lace, nearly three yards long by thirty-one inches deep (*Fig. 33*). It had been in her family over 150 years, having been purchased by Mr. George Aufrere of Chelsea for his only daughter and heiress Sophia, who married in 1770 Mr. Charles Anderson Pelham, afterwards 1st Baron Yarborough. She was the great grandmother of the donor. In elaborateness and rich effect the flounce resembles another which was the gift of Miss Kathleen Cooper six years ago.

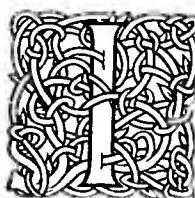
A quantity of darning in linen thread on square meshes of twisted and plaited net (*buratto*) was produced in Sardinia during the 16th and 17th centuries, but a deep bed-valance acquired by purchase has the uncommon technique of outlining the embroidered pattern with cord; it is, moreover, signed by the worker's name: "PILIMA ORRV." The symmetrical arrangement of cupids, sphinxes, birds, and vases amidst curved leafy stems suggests that a Renaissance design has been followed perhaps as late as the 18th century.

Black and white bobbin lace of fine quality and effective floral patterns was made at Chantilly during the second half of the 18th century, and there was a revival under the First Empire at Caen and Bayeux, both to meet French fashions and for export to Spain. The later patterns, although inclined to be somewhat mechanical, retain a certain gracefulness. A good example is a black triangular shawl received in the bequest of Miss J. H. I. Mackenzie; it dates from the first half of the 19th century. With several other good specimens it came from the collection of her mother, the late Mrs. Charles Douglas Mackenzie.



Fig. 34.

DEPARTMENT OF WOODWORK



In the course of the year the collection of English furniture and woodwork received some notable additions, which greatly enhanced its representative character, among them being several gifts of outstanding importance.

GOTHIC WOODWORK. Fragments of mediaeval carving in oak, presented by Mr. Murray Adams-Acton, F.S.A., through the National Art-Collections Fund, included two specimens of exceptional quality (*Plate 45* and *Fig. 34*). The first is a portion of a large panel, discovered at Docker Hall, Lancashire, some years ago. The centre was formerly occupied by a coat of arms, but only one of the supporters, a lion rampant gardant, remains. Above is the section of an ogee-shaped arch, crocketted and enriched with a trail of roses; while in the spandrel are two figures, wearing armour of the late 15th century and framed in Gothic tracery. It has been conjectured that this spirited and finely executed composition formed part of the back panel of a state chair.

The second fragment, dating from the 14th century, is from a carved arcade, and consists of two roundels enclosing seated figures holding scrolls, probably representing a prophet and an apostle. This arrangement of types and anti-types in pairs, typifying the Old and New Dispensations, is very characteristic of mediaeval iconography, being found in stained glass, sculpture, and woodwork. An interesting carving given by Mr. Frank Surgey seems to have formed a corbel or corner post on a half-timbered house of about 1500 (*Plate 45*). It

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represents a wild man or “woodwose” with hairy body, holding a knotted club and wearing high boots. He stands bowed against a background of boldly rendered foliage, while below his feet is a chimical mask. In contemporary pageantry the “woodwose” was often represented, and the London Chronicles of 1505 describe a procession in which “came . . . the Erle of Essex w^t a woodhous precedyng and beryng a sere tre.”

A rare type of domestic woodwork is represented by a panelled oak screen given by Mr. A. E. Anderson. It was probably made for the hall of a prosperous yeoman about 1500, and is formed of massive planks tenoned into roughly chamfered uprights. The two doorways in the centre, which are headed by four-centred Tudor arches, suggest that the house from which it came, though of modest size, was built on the familiar mediaeval plan, the kitchen and offices being separated from the hall by a passage.

Early English painting is mainly confined to churches, but in the course of the year the Museum acquired some interesting specimens. Four panels from a Devonshire rood screen, painted in oils with “The Adoration of the Magi,” were given by Viscount Lascelles (*Plate 46*). The subject is treated as a continuous composition, the figures being arranged in compartments formed of Gothic tracery decorated in colours and gilt. This fragment dates from the early 16th century and closely resembles representations of the same subject on the rood screens of Buckland-on-the-Moor and Plymtree, Devon.

At the Reformation there was widespread destruction of works of art in churches, and religious paintings of that period are rare. Three painted panels which the Museum acquired by purchase were probably executed for the decoration of a church towards the end of Elizabeth’s reign; though in the 18th century they have been framed to form cupboard doors. They represent three of the Evangelists, Matthew, Mark, and Luke (St. John is missing), while each panel is also painted with symbolic figures and scriptural subjects. Painted memorial triptychs of about this date are at Besford Church, Worcestershire, and Burford, near Tenbury.

“KING CHARLES I” CHAIR. Towards the end of the 16th century sets of chairs padded and covered in rich materials appear for the first time in English inventories. This new type of furniture is represented in its most luxurious form by the well-known arm-chair

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from Moreton-in-the-Marsh Cottage Hospital (*Plate 47*), which was acquired by the Museum early in the year, with the aid of a grant from the National Art-Collections Fund. Though the tradition that Charles I sat on this chair during his trial in Westminster Hall cannot be substantiated, its history is remarkable for it belonged to Archbishop Juxon who attended the King on the scaffold. After Juxon's death in 1663 it remained in the possession of his descendants at Little Compton Manor House, Gloucestershire, until the property was sold in 1792, when it was purchased by Mr. Sands of Wheelbarrow Castle and subsequently presented to the Cottage Hospital.

The chair, of dignified proportions, with an X-shaped frame, is upholstered in faded velvet, originally crimson, with tarnished gold fringes, and has a footstool covered in the same material. The Museum did not previously possess a specimen of this rare type, which was made early in the 17th century for a few palaces and great houses. At Knole Park there are several of these arm-chairs with their original coverings of velvet and embroidered satin, while Charles I is seated in one exactly resembling the Museum chair in Vandyk's portrait at Windsor of the King with Henrietta Maria and two of the Royal children.

A CARVING BY GRINLING GIBBONS. A brilliantly executed limewood carving by Grinling Gibbons in the form of a point-lace cravat, given by the Honourable Mrs. Walter Levy, is not only a remarkable specimen of craftsmanship, but has most interesting associations. It was in the collection of Horace Walpole at Strawberry Hill, being a present to him from a friend. Writing to George Montagu on 11th May 1769, concerning a large party which he had lately given, Walpole relates that he received his guests "at the gates of the Castle . . . dressed in the cravat of Gibbons carving, and a pair of gloves embroidered up to the elbows, that had belonged to James I. The French servants stared, and firmly believed this was the dress of English country gentlemen." The cravat was included in Walpole's sale in 1842, when it was bought by "Miss B. Coutes" for nine guineas.

Carved cravats of similar character were introduced by Gibbons into several of his decorative compositions, and in such imitations, as Walpole says, "the art arrives even to deception."

A MARQUETRY CABINET WITH HERALDIC DECORATION. A cabinet, presented by Mr. H. T. G. Watkins, is among the most



PANEL FROM DOCKER HALL,
LANCASHIRE. ABOUT 1480.

GIVEN BY MR. MURRAY ADAMS-ACTON.

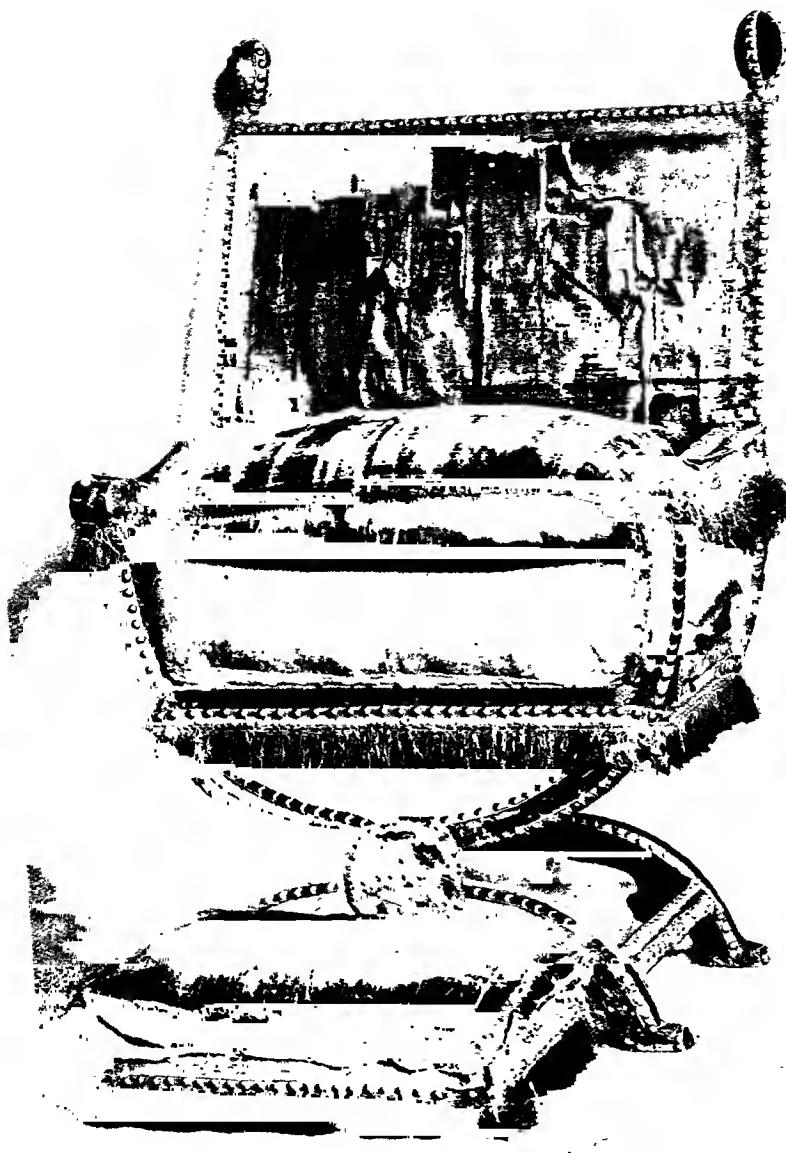


CORBEL BRACKET OR CORNER POST.
ENGLISH; ABOUT 1500.

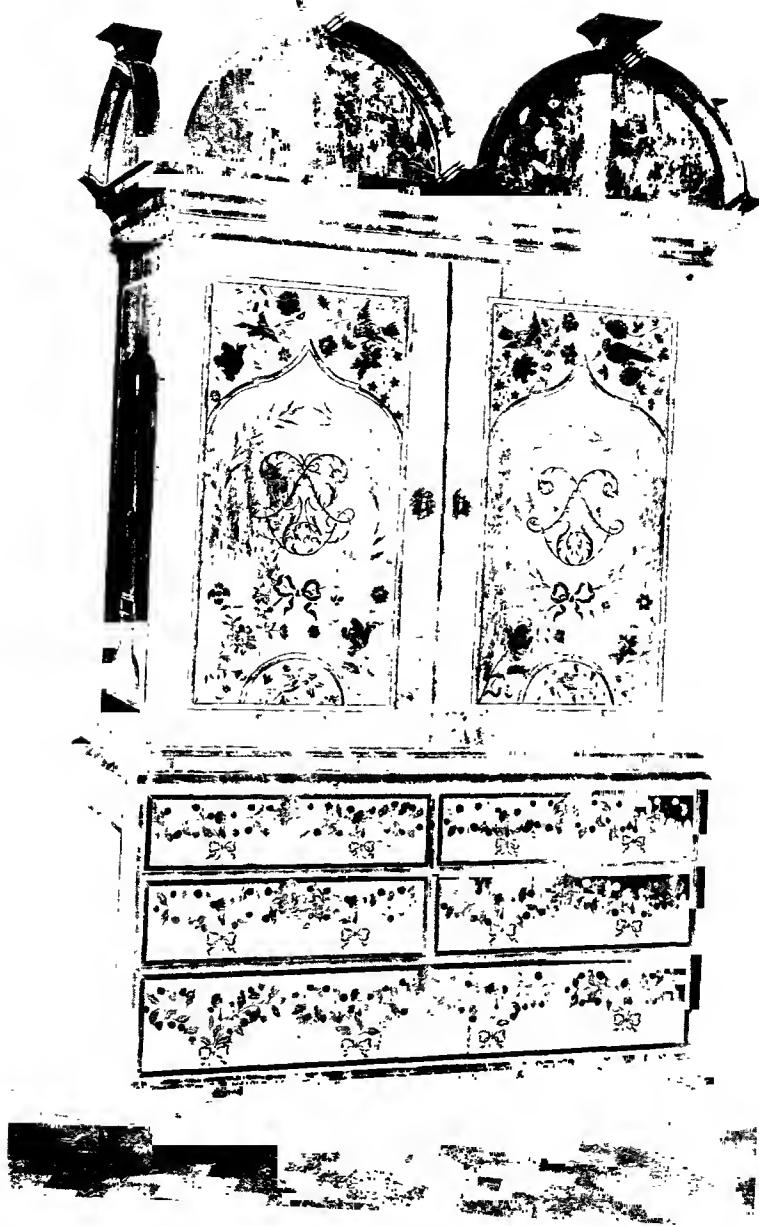
GIVEN BY MR. FRANK SURGEY.



PAINTED PANELS, FROM A DEVONSHIRE SCREEN, ENGLISH; EARLY 16TH CENTURY.
GIVEN BY VISCOUNT LASCELLES, K.G.



ARM-CHAIR AND FOOTSTOOL, COVERED WITH VELVET. FORMERLY THE PROPERTY OF
ARCHBISHOP JUXON. ENGLISH: EARLY 17TH CENTURY.
PURCHASED WITH THE ASSISTANCE OF A GRANT FROM THE NATIONAL ART-COLLECTIONS FUND.



MARQUETRY CABINET. ENGLISH; ABOUT 1700.
GIVEN BY MR. H. L. G. WATKINS.

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attractive examples of Stuart marquetry decoration in existence (*Plate 48*). It was made about 1700 for Margaret, daughter of Edward Trotter of Skelton Castle, Cleveland, Yorkshire, on her marriage to George Lawson of Harlsey Castle in the same county. The cabinet was clearly made to commemorate this marriage, for on the outer doors are the monograms "G.L." and "M.L." within sprays of foliage; while the central cupboard bears the arms of Lawson and Trotter, blazoned as follows: Per Pale arg. and sa, a chevron counter-charged (Lawson) ar, a chief erm, over all a lion rampant az. (Trotter). Within, this door bears the Lawson crest—two arms in armour embowed, supporting a sun proper. This cabinet reverts to floral marquetry at a date when the "seaweed" or arabesque type was in general favour. The doors are decorated with bouquets of flowers in vases set upon consoles, with marble tops imitated in veneers of light burr walnut, while on the sides are obelisks such as are found in contemporary architecture. The lower drawers are inlaid with sprays of berries arranged in pairs and tied with ribbons, which in style seem to anticipate marquetry of the late 18th century. The cabinet has a pediment formed of four semicircular arches framed in serpentine mouldings supporting small plinths, and on it were placed porcelain vases. In the will of Mrs. Catherine Bower, dated 21st April 1742, she bequeaths to her son Henry "my large inlaid cabinett with the china Jarrs thereto belonging which were my late sister Lawson's." From Henry Bower it descended to the donor, who has letters among his family papers showing how highly the cabinet was prized and how carefully preserved by its successive owners. This beautiful piece of furniture is probably by the same designer as a cabinet formerly at Streatlam Castle, Durham, which was made about 1700 to commemorate the marriage of Sir William Bowes with Elizabeth Blakeston, and has heraldic decoration of similar character.

Also dating from the reign of William III is a fine walnut chair covered in petit-point needlework, which was presented by Mr. Francis Mallett through the National Art-Collections Fund. The tapered legs with pear-shaped gadrooned cappings and the scrolled stretchers show the influence of French design. On the back the embroidery appears to represent Poseidon and Galatea in a chariot drawn by dolphins, while on the seat is a harvest scene with skilfully grouped pastoral figures.

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MAHOGANY FURNITURE OF THE MID-18TH CENTURY. In the middle of the 18th century supports of tripod form were fashionable for several varieties of furniture, and many fire-screens of this design were made with turned shafts supporting an adjustable panel of needlework or tapestry. The Museum acquired a fine specimen, the panel being worked with floral scrolls and foliage surrounding a basket of flowers in a cartouche (*Plate 49*). At the base of the shaft is a vase-shaped member carved with pierced acanthus, while the stand has scrolled "French" feet like those shown in Chippendale's designs for pole screens. The Museum also purchased a very ornate table on a tripod stand dating from about 1760 (*Plate 50*). The top has a scalloped edge carved at intervals with bosses of fruit and flowers, while the shaft and base are decorated with a delicate floral pattern in low relief. The execution is masterly, and the table is a remarkable example of the rococo style. Tables of this kind were used for tea-drinking, and in contemporary inventories are generally described as "claw tables" in allusion to the tripod form of base. In 1759 Sir John Hall pays the firm of Young and Trotter £1 15s. for "a fine Jam^a Mahogany Tea Table with scoloped corners . . . Pillar and Claw feet."

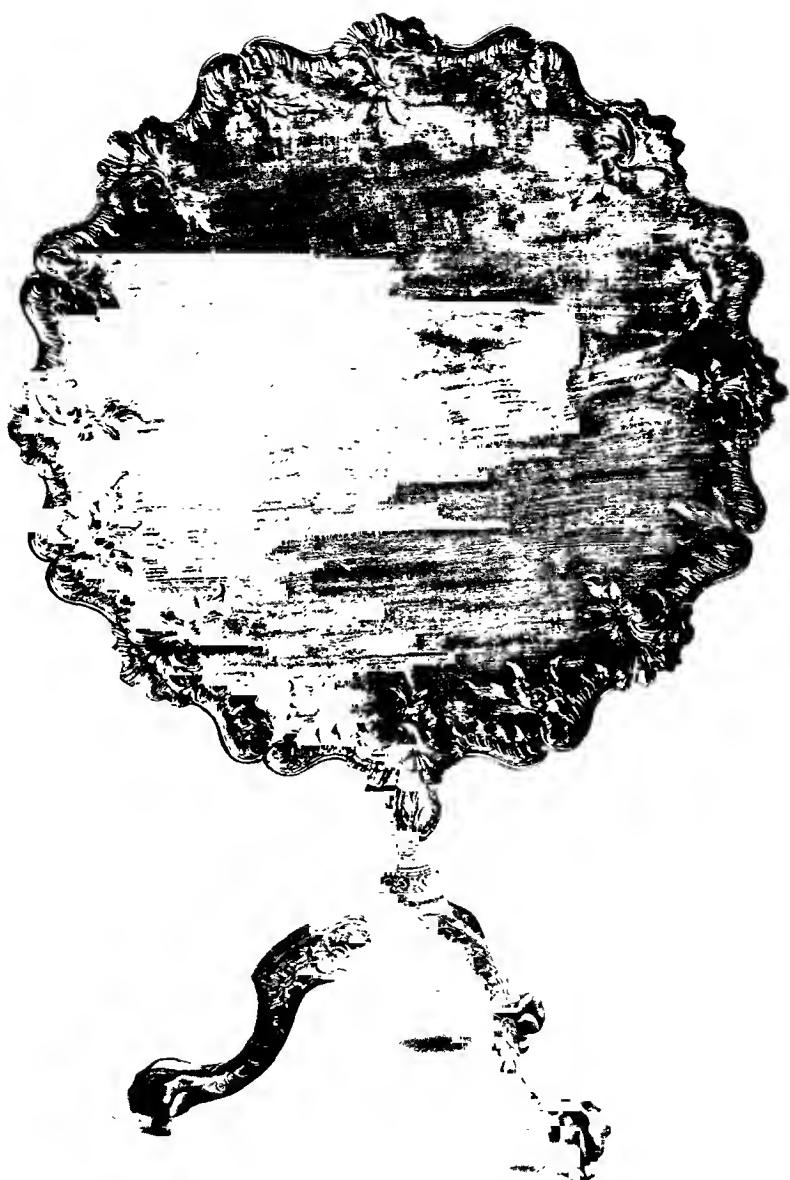
A MARQUETRY DRESSING-TABLE: AND A GILT SIDE-TABLE FROM CARLTON HOUSE. Early in George III's reign marquetry, which had been out of fashion for half a century, was revived by a gifted school of craftsmen. The technical difficulties of inlaying patterns in coloured woods on a veneer "ground" had been mastered under Charles II, but in Georgian marquetry a fuller palette was obtained by the importation of new exotic species, while staining and shading secured delicate gradations of colour. French influence at first predominated, and on the doors of commodes vases of polychromatic flowers were rendered in a naturalistic style. But marquetry soon changed its character in sympathy with the classical reaction, which imposed severe and graceful forms on furniture. From about 1770 inlaid ornament was based on "the Antique," favourite motives being paterae, trails of husks, acanthus sprays, and honeysuckle. The decoration of a pedestal dressing table given to the Museum by Mr. Frank Partridge through the National Art-Collections Fund (*Plate 51*) is reminiscent of the well-known furniture at Harewood House, which was made by Chippendale and Haig about 1770-75. It is similar in form to the library tables of the period, the top drawer

PLATE 49

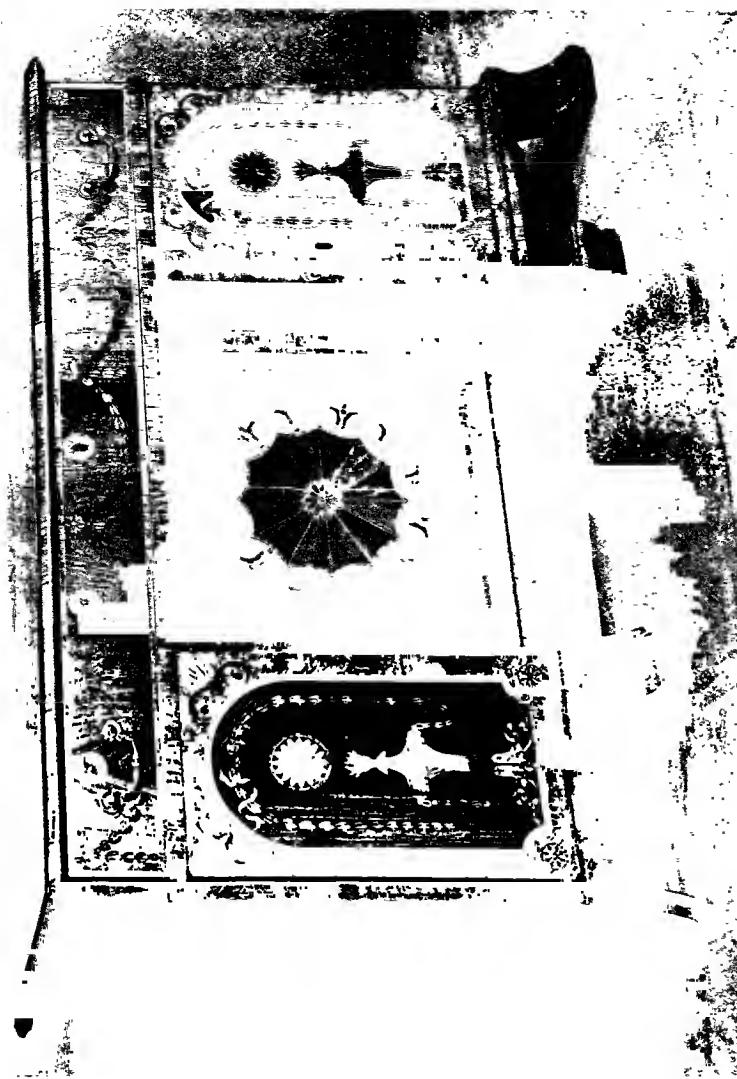


MAHOGANY POLE SCREEN, WITH NEEDLEWORK
PANEL. ENGLISH; ABOUT 1760.

PLATE 50



MAHOGANY TABLE. ENGLISH: ABOUT 1760.



PEDESTAL DRESSING TABLE OF INLAID KING-WOOD. ENGLISH: ABOUT 1775.

GIVEN BY MR. FRANK PARTRIDGE.



TIRUJNANA SAMBANDA, A SAIVA PSALMIST AND SAINT. COPPER IMAGI.. TANJORE,
MADRAS PRESIDENCY; 12TH CENTURY

DEPT. OF WOODWORK

being fitted with an adjustable glass, small compartments, and boxes for the toilet. Furniture of this type in marquetry is rare and the gift of this table was therefore particularly welcome.

A carved and gilt side-table, one of a pair, given by Mr. Moss Harris through the National Art-Collections Fund, is said to have formed part of the furnishing of Carlton House, and is stamped G.IV.R. at the back. The top is finely painted in grisaille, and in the centre has a medallion adapted from the well-known picture by Guido Reni, representing Aurora scattering flowers before the chariot of the sun.



Fig. 35 (p. 90).

INDIAN SECTION

HEIR MAJESTIES THE KING AND QUEEN were graciously pleased to make further important additions to the collections in this Department; the former contributing several valuable works to the Royal Loans Collection (see p. 134); the latter presenting a rare 19th century silver-mounted casket of prepared semi-translucent rhinoceros-hide, the top and sides carved with Hindu mythological (*Vaishnava*) subjects, the work of a skilled Ahmadabad craftsman.

SCULPTURE. Pursuant to the recent developments in this subsection, various works of a gap-filling nature, both in stone and metal, were added to the collections of Indian and allied Eastern sculptures.

The Indian examples include two finely shaped, life-size heads from images of Jaina saints, in iron-red sandstone, found near Mathura (Muttra), United Provinces, the gift of Mr. K. de B. Codrington. Both of these sculptures, although considerably weathered, serve as interesting illustrations of the art of the Mathura School at its most flourishing period—during the reigns of Kanishka, Huvishka, and Vasudeva of the famous Kushan dynasty (*circa* A.D. 50-350). Of outstanding importance was the gift made by Dame Adelaide Livingstone through the National Art-Collections Fund. This work, a remarkable 12th century Tamil (Dravidian) image of Tirujnana Sambandha, one of the lesser known Saiva psalmists and saints (*nayanar*), was found

INDIAN SECTION

in modern times in the Tanjore District, Madras Presidency. It represents the 7th century saint as a young man of kingly aspect, lightly attired, albeit wearing much jewellery, standing with cymbals in either hand. Height (with lotus-stand), 24 inches. Excellently modelled and hollow-cast in copper by the *cire-perdue* process, and now encrusted with a nodular patina mainly of green carbonate, it exhibits all the well-defined characteristics of the so-called "bronze sculptures" of the best period of the powerful Chola dynasty. This "glorious period" in Southern Indian art attained its zenith between the 10th and the 13th centuries (*Plate 52*).

Included with other examples of sculpture in bronze recently found in the territory now known as Siam, is a magnificent 13th century Cambodian (Khmer) Buddha head of the severe ascetic type, from which the *ushnisha*, or the protuberance from the top of the cranium—probably of the five-tiered form—is now missing. Height, 5 inches. In character, whilst strongly Khmer or Proto-Malayan in type, the head reveals a generous leavening of Indian influences. It was obtained in the Lopburi District, and, as is usually the case, is also a hollow-casting by the *cire-perdue* process. The mottled patina consists of light and dark green copper-carbonates (*Plate 53*). In striking contrast with this work are two Bodhisattva images, hollow-castings, each modelled in the primitive style of the Northern Siamese (Tai-Shan) School, and differing very considerably from that of the classic or early Ayuthian period (14th-16th centuries A.D.). Both are now pleasingly patinated, and represent the Bodhisattva (not the Buddha) wearing an ornate headdress and jewellery. With regard to their period, however, although it has been stated that Tai-Shan art developed in the Sukothai-Sawankalok area, N. Siam, about the 6th century A.D., it is extremely difficult to date the pieces with any degree of accuracy. Front and back views of the three-quarter figure are here illustrated (*Plate 54*).

We are indebted to Mr. C. J. Hegan for the gift of a 15th or 16th century Sinhalese bronze figure of Gautama Buddha, represented as the Teacher (*Guru*), standing with his right hand uplifted in the mystic *vitarka mudra* pose denoting argument. Height, 18 inches. It is a finely modelled work and exhibits, as in the case of most Ceylon bronzes, a very characteristic dark brown patina.

PAINTINGS. Prominent amongst the contributions to this sub-

INDIAN SECTION

section was that made by a donor whose name is temporarily withheld under the terms of the gift, *i.e.*, the magnificent, delicately tinted brush-drawing, *Prince Dara Shikoh riding on the Imperial elephant Mahabir Deb*, here illustrated (*Plate 55*). Although unsigned, it was executed about 1630 by one of the skilled artists attached to the court of the Mogul emperor, Shah Jahan (1627-1658), and was formerly in the Imperial Collection at Delhi. Emphasizing its interest it bears the following inscription, in Persian (*nastaliq*) character, in the hand-writing of the aforesaid emperor :

" Likeness of the elephant Mahabir Deb, previously [doubtless in Jahangir's reign] named Khush Khan. Presented by Adil Khan. Value 300,000 rupees."

The sum stated, a truly excessive amount even at that luxuriant period, affords an explanation of the omission on the part of the emperor —obviously rejoicing in the possession of a magnificent and costly elephant—to make mention of the portrait of the rider (*mahawat*), his eldest and favourite son, then about fifteen years of age. Adil Khan (Ibrahim Adil Shah II), ruler of Bijapur, Deccan, from 1579 to 1626, presumably specialized in elephants of extraordinary value and kind; inasmuch as in 1617 the Emperor Jahangir records in his memoirs, the *Tu'uk-i-Jahangiri*, that "Adil Khan, Bijapuri, who did approved service and was honoured with the exalted title of Son." duly submitted as gifts two elephants each valued at 100,000 rupees. It is of interest, therefore, to quote from an earlier work, the *Ain-i-Akbari*, that although in Akbar's reign (1556-1605) elephants costing from 5,000 to 10,000 rupees "were fairly common," no mention is made therein of animals of greater price.

The gift from Lady Gray consisted of two 19th century Sinhalese panel-paintings in tempera-colours on prepared cotton-fabric. Both are varnished with dummala-lacquer (*Vateria indica*), and measure 17 feet by 7 inches and 9 feet by 10 inches respectively. They depict important scenes from the *Telapatta Jataka* and the *Maha-Kanha Jataka*, Nos. 96 and 469 of the series of 550 "Former Birth Stories" of the Buddha. The panels are executed in the characteristic style and technique of the Kandyan School, and are replicas of frescoes in the Degaldoruwa Vihara, a Buddhist cave-temple about two miles from Kandy. They form a useful continuation of the native convention shown in the series of Kandyan paintings recently acquired by this Museum.



HEAD OF THE BUDDHA. BRONZE. CAMBODIAN (KHMER): 13TH CENTURY.

PLATE 54

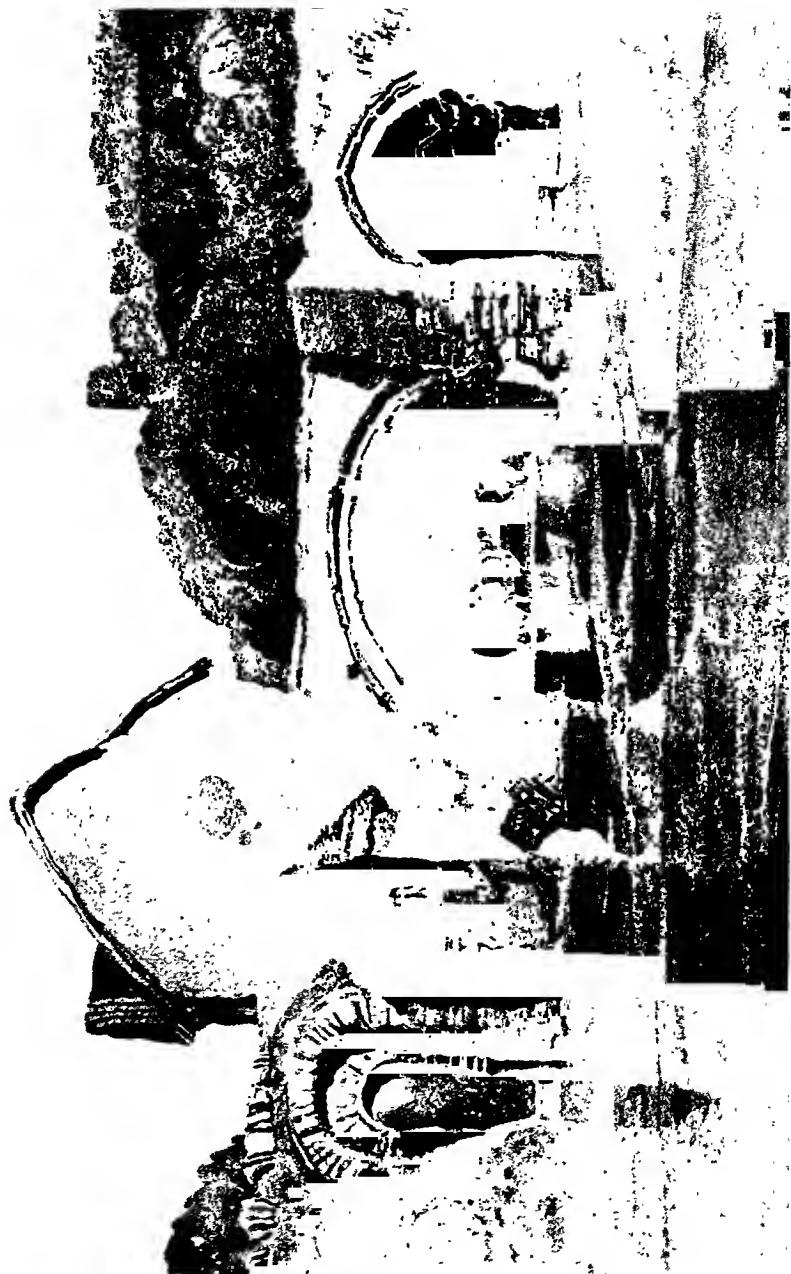


BODHISATTVA IMAGE. BRONZE. N. SIAMESE (TAI-SHAN): PRIMITIVE STYLE.



PRINCE DARA SHUKOH RIDING ON THE IMPERIAL ELEPHANT NAMED MAHABIR DEB.
BRUSH-DRAWING ON PAPER. MOGUL (School of SUAH JAHAN); *circa* 1630.

PLATE 56



A BRIDGE AND COWS. WATER-COLOUR BY JOHN SUTTI COLMAN.

INDIAN SECTION

Also of decided interest are the five delightful water-colour drawings of Malayan subjects by Miss Elfrieda Tharle-Hughes, by whom they were given. Four of the works depict certain of the rites which preceded the cremation of the bodies of the brother and sister of the Prince Regent of Bangli State, Bali Island, Dutch East Indies, in 1923; and in the remaining work Javanese batik-workers are portrayed busily engaged in drawing designs in hot wax on white cotton fabric.

TEXTILES. As depicted in 16th and 17th century Indian paintings, the Imperial tents of the "Grand Moguls" were obviously structures of extraordinary size and beauty, the external and internal decoration varying according to their especial use and kind. In chapter twenty-one of the *Ain-i-Akbari*, the Emperor's tent is fitly called "the ornament of royalty," and in Abul-Fazl's list describing its various forms reference is made to the costly and spacious *Bargah* which, "when large is able to contain more than ten thousand people," and also to the delightful *Doashyanah manzil*, or "the house of two stories."

In connection therefore with these sumptuous "portable shelters" of the Mogul period, or, more precisely, with the internal decoration of tent-walls, two objects of considerable importance were added during the year: the one a Delhi ceremonial floor-spread (made from portions of two tent-panels) of the



Fig. 36 (p. 90).

INDIAN SECTION

first half of the 17th century; the other a Masulipatam tent-panel of the second half of the 17th century.

The Delhi example consists of a coarse canvas-like cotton fabric heavily embroidered, all over, with a ground of twisted gold-thread (*zardozi*), upon which is worked an exquisite "rose-garden" design in stitchery of coloured floss-silks. Portion of its border is illustrated here in the headpiece of this chapter (*Fig. 35*). Apart from its extreme rarity, this work can be regarded as a choice example of the art and skill of the Delhi embroiderer during the "Golden Period" of the Mogul dynasty, and was probably made by one of the master-craftsmen employed by the Emperor Shah Jahan (1627-1658).

In turn, the Masulipatam example consists of a fine cotton fabric, decorated in dye-colours with a Mogul "floral niche" design, in the execution of which three different techniques have been employed, *i.e.*, painting, printing, and wax-resist. It belongs to the class of rare "hand-painted calicoes"—mostly of Indian manufacture—of which only a few examples have escaped the ravages of time (*Fig. 36*).



Fig. 37 (p. 93).

DEPARTMENT OF CIRCULATION

THE most important gift in 1928 was made by the Underground Railways of London, who generously presented twenty-two original drawings for posters exhibited on the railways. Another noteworthy addition was the collection of Japanese lacquer bequeathed by Mrs. Sage and described on page 93 below. It is a matter for regret that no gift of English silver or English furniture can be recorded in the year under review.

CERAMICS. An interesting group of Persian pottery, chiefly of the 13th century, was received through Sir Charles Marling, K.C.M.G. as from the executors of Lady Marling, C.B.E. This included among several other specimens an earthenware ewer with decoration in low relief under a turquoise blue glaze; numerous star-shaped tiles painted in dark brown; and a bowl with incised and painted decoration of an earlier date, 8th-10th centuries (*Plate 57*). The gift of pottery and porcelain from Mrs. Greg included two small cups of Bow porcelain dating from about 1755, and several pieces of English salt-glazed stoneware of the 18th century. A pair of candlesticks painted in white and blue enamel, South Staffordshire work of the second half of the 18th century, were bequeathed by Mrs. K. Hennell.

DEPT. OF CIRCULATION

In making purchases for this sub-section attention was given chiefly to Chinese pottery of the earlier dynasties, to Persian pottery, and to English earthenware. The more notable additions were a stoneware vase of the Sung dynasty (960-1279) with foliated ornament boldly carved through a dark brown slip (*Fig. 38*); a rare bowl and

cover of Sung porcelain (*Plate 57*) with incised decoration under a pale blue "Ying Ch'ing" glaze, a piece of unusual beauty; a green two-handled vase, which may be dated as early as the 8th or 9th century and is perhaps of Mesopotamian origin; several Dutch and Spanish tiles, mainly polychrome and of the 17th century; and a pair of sauce-boats of English salt-glazed stoneware (*Plate 59*). The last date from about 1755, and are skilfully painted in enamel colours in a manner recalling the decoration on contemporary porcelain.



Fig. 38.

carried out in the flat washes characteristic of this artist, the tree-clad hills in the distance behind the bridge being admirably rendered in tones of bluish grey. The two other purchases were a Park Scene by P. Wilson Steer, and a view in Lancashire, *Windy Evening, High Cup Nick*, by Sir C. J. Holmes, K.C.V.O. Neither of these two artists was previously represented in the Travelling Collections.



BOWL AND COVER. PORCELAIN, WITH INCISED DECORATION UNDER A PALE
BLUE GLAZE. CHINESE: SUNG DYNASTY (960-1279).



BOWL. EARTHENWARE, WITH INCISED AND PAINTED DECORATION. PERSIAN;
5TH-10TH CENTURY.
GIVEN BY THE EXECUTORS OF LADY MARLING, C.P.E.

DEPT. OF CIRCULATION

TEXTILES. An important gift of textiles was received from Mr. E. Saville Burrough and Mrs. Wood. This included, among other specimens, a Flemish linen damask, woven with a representation of Prince Eugène and the city of Belgrade to commemorate the siege in 1717; part of an English coverlet of the early 18th century embroidered in coloured silks; two 18th century English waistcoats of silk brocade and of unusual style and quality; and an Italian coverlet of the 19th century skilfully painted in colours with a tree design recalling the contemporary Indian cotton hangings. Mrs. Greg, whose gift of pottery and porcelain has been already noted, gave also a group of textiles, which included an Italian (Perugia) woven border of the 16th century, and a panel of Greek Islands (Naxos) embroidery of the 18th century. Professor and Mrs. Newberry, who generously gave a collection of textiles to the Department in 1926 (see *Review of Acquisitions*, 1926, page 96), also gave several fabrics this year. Among these were specimens of Coptic weaving of the 5th and 6th centuries, and two pieces of Greek Islands embroidery of the 18th century.

Two rather noteworthy purchases were made: the first was a fragment from an English panel of the 16th century—Turkey work—knotted in woollen pile on a hempen warp. The other was a modern footstool (*Plate 59*), covered with a panel of needlework in coloured wools worked by Mrs. Bartle Grant from a design by Roger Fry.

WOODWORK. Except for the Swedish “hame” of the 18th century, given by Dr. Hildburgh, F.S.A., no gift of woodwork or furniture can be recorded in 1928. As the Travelling Collections are weak in small pieces of furniture of the early years of the 18th century, a gift of such objects would be very acceptable and would fill a noticeable deficiency.

An interesting and important collection of Japanese lacquer was bequeathed by Mrs. Emily Sage. This bequest comprised boxes for different uses to the number of thirty-eight pieces, sufficient to form a complete and homogeneous unit for loan to local museums. Most of the specimens date from the 19th century, but a few from the 18th century. Various modes of decoration in lacquer as practised by the Japanese are illustrated in them. Four of the pieces are illustrated (*Fig. 37*).

PRINTS, DRAWINGS, AND MISCELLANEOUS. The Underground Railways of London, who in 1925 and 1926 gave several

DEPT. OF CIRCULATION

drawings for posters for inclusion in the Travelling Collections (see *Reviews* for 1925 and 1926, pp. 82 and 98) made a further and more extensive gift in 1928. This welcome and most useful addition included no fewer than twenty-two drawings, among which were four by Gregory Brown, *Epping Forest* (Plate 58), *Guildford*, *Reigate*, and *High Beeches*, and seven by D. M. Batty illustrating flowers of various seasons. There were also included in this generous gift works by J. H. Dowd, C. Paine, G. Sheringham, and several other artists. These drawings will be of the greatest interest to students of Poster Art throughout the country, and the educational value of this important gift cannot be appraised too highly. Eleven drawings in sepia, mostly of mountainous scenery in Switzerland by H. C. Selous (1802-1890), father of the well-known explorer and hunter, were given by Mrs. Warren.

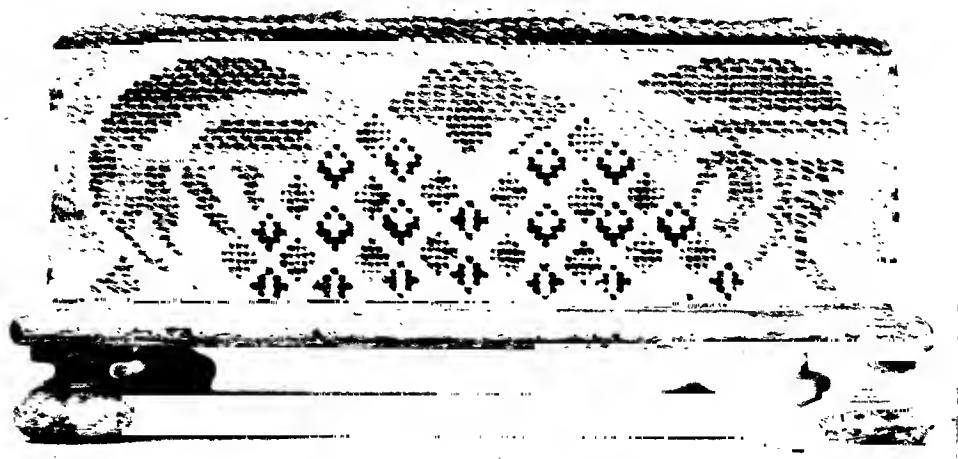


EPPING FOREST. DRAWING FOR POSTER BY GREGORY BROWN.
GIVEN BY THE UNDERGROUND RAILWAYS.

PLATE 59



JUG AND SAUCEROADS. GLAZED STONWARE, PAINTED IN COLOURS. ENGLISH;
MIDDLE OF 18TH CENTURY.



FOOTSTOOL. DESIGNED BY ROGER FRY AND WORKED IN COLOURED WOOLS
BY MRS. BARTLE GRANT.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1928

Objects already described in the text of the Review are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration, and Design. All objects have been purchased except where otherwise stated.

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

HEAD OF A CROSS in stone, from a Calvary. French (Brittany); 15th century.

JULIUS CAESAR. Relief in marble; signed CANOVA FECIT, 1786. Probably by Antonio Canova (1757-1822).

APOLLO AND DAPHNE. Relief in wax by Paulus van Vianen. Dutch; late 16th century. Sketch for a lead plaquette in the Rijks Museum, Amsterdam. Given by Dr. W. L. Hildburgh, F.S.A.

FIGURE OF A WOMAN. Statuette in bronze by Aristide Maillol. French; modern. Given by Mr. A. E. Anderson.

FIGURE OF A NAKED WOMAN. Bone. Egypto-Roman. Given by Dr. W. L. Hildburgh, F.S.A.

THREE FEMALE FIGURES in bone. Probably amulets; Coptic. Given by Dr. W. L. Hildburgh, F.S.A.

FIGURE OF CHRIST ON THE CROSS. Ivory. Spanish; 17th century. Given by Dr. W. L. Hildburgh, F.S.A.

GOOD SHEPHERD. Figure in ivory. Portuguese (Goa); 17th century. Given by Miss D. Baldwin.

AN ECCLESIASTIC. Portrait medallion in ivory. South German; 18th century.

Given by Mr. W. H. Hammond in memory of his son Lt. R. M. Hammond, R.F.A.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SUMMER AND AUTUMN. Statuettes in ivory. French (Dieppe); 18th century. Given by Mrs. Greg.

FIGURE OF A WOMAN in ivory, by Eric Gill. English; modern. Given by Mr. A. E. Anderson.

GROUP OF CARVINGS in painted plaster. Persian; 13th century. Given by the executors of Lady Marling, C.B.E.

FIGURE OF LAO TZU in bamboo wood. Chinese; 19th century. Given by Mr. Walter Empson.

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY. (See also p. 12)

POT, unglazed earthenware, with painted decoration. Chinese; about 3000 B.C. Given by Mr. Robert Mond.

JAR, dark brown stoneware, with treacle-brown glaze. Chinese; Han Dynasty (206 B.C.-A.D. 220).

JAR, dark grey earthenware, with figure-design incised in outline and painted in bright red and green. Chinese. A jar of similar type in the British Museum, figured and discussed by R. L. Hobson ("Pottery of the Six Dynasties" in the *Burlington Magazine*, vol. liii, 1928, p. 23) is dated by him to the 5th century. Given by Mr. W. Ridout.

WINE-POT, brown-glazed stoneware. Chinese; T'ang Dynasty (618-907) (*Fig. 6*).

BOWL, stoneware, with "hare's-fur glaze." Chinese (Fukien province); Sung Dynasty (A.D. 960-1279).

CUP, white porcelain, incised with dragons. Chinese; mark and reign of K'ang Hsi (1662-1722). Given by Mr. L. A. Lyall.

PLATE, *famille verte* porcelain. Chinese; reign of Yung Chêng (1723-1735). Given by Mr. E. H. Lane in memory of Mrs. Ada Lane.

CUP AND SAUCER, porcelain, painted with a European subject. Chinese; period of Ch'ien Lung (1736-1795). Given by Mr. Harold Pickering.

JAR, porcelain, painted in blue. Japanese; late 17th century. Given by Mr. E. S. Cappel.

DISH, porcelain, with polychrome decoration. Japanese (Arita); 18th century. Given by Mrs. Moeller.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TRIPOD INCENSE-BURNER, earthenware, with double glaze. Japanese (Satsuma); early 19th century.

Given by Sir Herbert Ingram, Bart.

NEAR EASTERN POTTERY. (*See also p. 15*)

Given by the executors of Lady Marling, C.B.E. (in addition to the objects described on pp. 15 to 18):

PLATE, green-glazed. From excavations at Khar, Persia.

VASE, with an inscription in relief under a whitish glaze. Persian; 13th or 14th century.

VASE, with stylized animals, arches, and an inscription, in flat relief under a coarse blue glaze. Probably Persian.

DISH, painted in blue. Turkish (probably Nicaea); 16th century.

TILES (2), green-glazed. Persian; 16th or 17th century.

DISH, painted with arabesques in red, green, and blue. Turkish (probably Nicaea); first half of 17th century.

DISH, painted in blue with arabesques. Turkish (Kutahia); first half of 18th century.

COFFEE-POT, painted in colours. Turkish (Kutahia); 19th century.

VESSEL in the form of a horse, brown and green glazes. Turkish (Chanak); 19th century.

BOTTLE, painted in enamel colours. Persian (Tabriz); dated A.H. 1268 (A.D. 1890).

JAR, unglazed painted earthenware, from Nehavend near Hamadan. Persian; before 3000 B.C.

TWENTY-SEVEN FRAGMENTS OF ANCIENT EGYPTIAN GLAZED WARE.

Given by Professor Percy E. Newberry.

DISH, glazed earthenware, painted in greenish black. Probably Turkish; 16th or 17th century (Fig. 8).

CONTINENTAL EARTHENWARE AND STONEWARE

FIVE DRUG-VASES, enamelled earthenware. Spanish, Dutch, and Venetian; 16th and 17th centuries.

Given by the executors of the late Arthur Graham through Mr. Sholto Douglas.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DISH, enamelled earthenware, with a lion painted in blue, orange, and manganese-purple. Spanish (Talavera); 17th century.

Given by Mr. A. L. B. Ashton through the
National Art-Collections Fund.

VASE with two twisted handles, maiolica, painted in blue, yellow, and orange, on one side with a figure of Fortune, on the other with formal flowers. Italian; 17th century. Given by Mr. W. Ridout.

Two ROUNDELS, maiolica, painted with landscapes. Italian (Castelli); 18th century. Also a TRAY, painted in blue. Italian; 18th century.

Given by Mrs. Ada Cardinale-Topham in accordance with the
wish of the late Mrs. Elton Bechely Ede.

DISH (waster), maiolica, painted in green and manganese-purple. Italian (Orvieto); first half of 15th century (*Fig. 11*).

VASE, maiolica, painted in green and black. Found at Orvieto. Italian (Orvieto); first half of 15th century.

A COLLECTION OF NETHERLANDISH, SPANISH, AND ENGLISH TILES,
15th-18th centuries.

A COLLECTION OF FRAGMENTS found at the Haarlemmer Poort, Amsterdam and on the Waalseiland, Amsterdam; 16th-17th centuries.

Given by the Koninklijk Oudheidkundig Genootschap of
Amsterdam.

VASE, enamelled earthenware, painted in blue. Dutch (Delft); early
18th century.

Given by Mr. L. J. Hale in memory of Mrs. Eva Hale (late
Greener).

TILE, enamelled earthenware, with portrait of Charles II of England.
Probably Frisian, from Groningen; 18th century.

Given by Lt.-Col. Kenneth Dingwall, D.S.O., through the
National Art-Collections Fund.

BOWL, enamelled earthenware, painted in blue with the Last Supper.
Frisian (Makkum); second half of 18th century.

Given by Mr. Stuart G. Davis.

MOULD, earthenware, unglazed, with figure of a woman. German;
16th century. Given by Mr. W. Ridout.

VASE, enamelled earthenware, painted in blue with Chinese figures.
German (Frankfort-on-the-Main); early 18th century.

Given by Mr. W. Ridout.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PLATE, enamelled earthenware, painted with flowers. German (Stockelsdorff); about 1775.

Given by Lt.-Col. Kenneth Dingwall, D.S.O., through the National Art-Collections Fund.

JUG in the form of a bird, enamelled earthenware. German; 18th century.

Given by Brig.-General Sir Gilbert Mellor, K.B.E., C.B., C.M.G., K.C.

DISH, earthenware, with figures of horsemen in coloured slips. German; dated 1790.

Given by Mr. James Falcke.

VASE, enamelled earthenware, with decoration painted and transfer-printed in black. Swedish (Marieberg); about 1770.

Given by Mr. F. D. Lycett Green through the National Art-Collections Fund (*Fig. 12*).

ENGLISH AND IRISH EARTHENWARE AND STONEWARE.

(*See also p. 19*)

POSSET-POT, enamelled earthenware, painted in blue with Chinese figures. Probably Bristol; second quarter of 18th century.

Given by Mr. E. H. Lane in memory of Mrs. R. Mills Lane.

DISH, enamelled earthenware, painted in manganese-purple with landscapes. Perhaps Irish (Dublin); middle of 18th century.

Given by Brig.-General Sir Gilbert Mellor, K.B.E., C.B., C.M.G., K.C.

TEA-POT, earthenware, with applied vine-stems. Whieldon type. Staffordshire; about 1750.

Given by Miss M. Vaughan Lee.

TEA-CADDY, "tortoiseshell ware," marked "Wedgwood." Burslem; about 1760.

Given by Mr. G. E. Bryant.

PUZZLE-JUG, salt-glazed stoneware. Staffordshire; dated 1764.

Given by Mr. D. A. MacAlister.

A COLLECTION OF EARTHENWARE FIGURES. Staffordshire; first half of 19th century.

Given by Mr. J. D. Kennedy through the National Art-Collections Fund.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

CONTINENTAL PORCELAIN. (*See also pp. 21 and 23*)

OINTMENT-POT. French (Mennecy); about 1750. Given by Mrs. Greg.
PLATE, painted with exotic birds in colours. Tournay; about 1765.
Given by Mr. W. Ridout.
CUP AND SAUCER. German (Meissen), painted outside the factory by
J. F. Ferner; about 1750.
GROUP of a woman with two children, painted in colours. Modelled
by J. G. Müller. German (Berlin); about 1775.
TWO SAUCERS. Spanish (Buen Retiro); about 1765.
Given by Mr. A. L. B. Ashton through the
National Art-Collections Fund.

ENGLISH PORCELAIN.

TWO FIGURES, plain white; Neptune, symbolizing Water, from a set
of the Elements, and a woman, symbolizing Sight, from a set of the
Senses. Bow; about 1755 (*Plate 19*). Given by Mr. E. F. Broderip.
GROUP, the Fortune-teller, painted in colours. Bow; about 1760
(*Plate 19*). Given by Messrs. Stoner and Evans.
BUTTER-DISH AND LID, painted in colours. Bow; about 1755.
Given by Mr. A. L. B. Ashton through the National
Art-Collections Fund.
TEA-CUP AND SAUCER, painted with flowers in the Kakiemon style.
Chelsea (about 1755), and Meissen CUP, with the same pattern,
which may have served as their model.
Given by Mr. E. F. Broderip.
JUG, with figure-subject in colours on blue ground overlaid with white
scrollwork. Longton Hall; about 1755.
TEA-POT, painted in colours. Longton Hall; about 1755.
Given by Mr. J. B. Caldecott.
GROUP, boy and girl with a birdcage, made at the Wood factory.
English (Burslem); late 18th century. Given by Mr. W. J. Lee.
EWER AND BASIN painted with flowers by William Billingsley, and
PLATES attributed respectively to William Pegg and Cuthbert
Lawton, Derby, and FLOWER-VASE painted by Billingsley, Wor-
cester.
Given by Mr. Frank Hurlbutt.
CUP AND SAUCER, painted with flowers in colours. New Hall; early
19th century. Given by Mr. C. H. B. Caldwell.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

GLASS VESSELS. (See also p. 30)

VASE, enamelled in colours. Syrian; 13th century.

Given by the executors of Lady Marling, C.B.E.

TWO DECANTERS. English; 18th century.

Given by Mr. Francis Buckley.

WINE-GLASS with heraldic engraving. English; middle of 18th century.

Given by Mr. Cecil Davis.

VASE, ruby glass engraved with swags of flowers. German (Kunckel's glass-house, Potsdam); late 17th century.

WINE-GLASS. English; late 17th century.

CENTRE-PIECE of silver, fitted with bottles and dishes of cut glass, and bearing the Dublin hall-mark for 1787. Irish.

Given by Mrs. W. H. Leslie.

ROSEWOOD CASE, with glass and silver fittings. The bottles probably English, the case and silver French; early 19th century.

Given by Her Majesty Queen Mary.

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS, AND DRYPOINTS

ETCHINGS, DRYPOINTS, AND ENGRAVINGS by the following artists:

Vernon Hill (2), Robert S. Austin, R.E. (3), A. Canaletto (1), Charles Mervon (1), Allan Gwynne-Jones (4), Malcolm Osborne, R.A., R.E. (6), F. L. Griggs, A.R.A., R.E. (2), Dame Laura Knight, A.R.A. (1), Jacob Kramer (1), W. Vaes (2).

An ENGRAVING by William Blake showing Christ, with a bow, trampling on Satan.

Note. This is one of the modern impressions taken by Mr. Shaw of Walsall, who purchased the original copper plate at Sotheby's, 24th June 1903, when it was sold by the late Captain Butts. (See A. G. B. Russell: *The Engravings of William Blake*, 1912.)

Examples of work by the following artists were presented:

Arthur Briscoe (9), Joseph Gray (11), E. W. Cooke, R.A. (14),

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

C. F. Tunnicliffe (1), Francis Holl (2), Philip H. Giddens (3), S. M. Litten (1), Julius Komjati (2), W. G. Reindel (4). W. P. Robins (1), G. Elbert Burr (1), Cadwallader Washburn (3), W. Bevan, F.R.I.B.A. (1), William Rothenstein (3), G. Soper (1), Malcolm Osborne, R.A., R.E. (1), W. Payne (1), Job Nixon (1), J. Nicolson (1), Stanley Anderson (1).

ENGRAVING TOOLS (7), formerly belonging to William Harvey, were given by Mr. John A. Hipkins.

WOOD ENGRAVINGS

WOODCUT by Gordon Craig. Given by the Artist.

WOODCUT by Arthur M. Andrews. Given by Mr. Frederic Wilson.

WOODCUTS (2) by G. Soper.

WOODCUT by Eric Slater. Given by the Artist.

LINO-CUT by R. A. Wilson. Given by the Artist.

WOOD ENGRAVINGS (33) by William Harvey.

Given by Mr. John A. Hipkins.

WOOD ENGRAVING by Kathleen Boyle.

COLOUR WOODCUT by E. A. Verpilleux.

Given by Messrs. P. & D. Colnaghi & Co.

COLOUR WOODCUTS (7) by W. J. Phillips. Given by the Artist.

POSTERS

Nearly FORTY POSTERS were presented, among donors being the London County Council Tramways, the Underground Railways, the London and North Eastern Railway, Messrs. Anderson, Green & Co., Miss E. M. Spiller, and Major Longden. The Underground Railways also gave EIGHT ORIGINAL DESIGNS for POSTERS.

ILLUSTRATION AND BOOK ORNAMENT

DRAWING by R. Smirke, R.A., to illustrate Sterne's *Sentimental Journey*. DRAWING for illustration by H. Singleton.

DRAWING by E. F. Burney to illustrate *The Adventures of a Guinea*.

DRAWINGS (26) by William Kent to illustrate *The Faerie Queene*.

DRAWING for illustration by Arthur Hughes.

Given by Mr. Charles L. Emanuel.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DRAWINGS (3) for illustration by Frederick Walker.

PROOF WOODCUTS (58) by Clare Leighton to illustrate *The Return of the Native*.

ENGRAVED BOOKPLATES, etc. (34) designed by J. Walter West.

Given by the Artist.

ART OF THE THEATRE

DESIGNS (2) by G. Lepape for *The Blue Bird*.

DESIGNS (2) for stage costumes by M. Andreenko.

DESIGNS (13) for stage scenery by Hans Wildermann.

Given by the Artist.

PLATES (16) in *Sixteen Designs for the Theatre*, by Albert Rutherford. Given by the Oxford University Press.

DESIGN for stage costume by R. Boyd Morrison. Given by the Artist.

DESIGNS (2) by Norah McGuinness for costumes in W. B. Yeats' *Deirdre*. Given by the Artist.

THEATRICAL PLAYBILLS (2). Given by Mrs. C. P. Gore.

DESIGNS (4) for stage costume by E. Mollo.

DESIGN for stage scenery by Alexandra Exter.

DESIGNS (3) for stage scenery and costume by C. Mahoney.

ARCHITECTURE AND TOPOGRAPHY

DRAWINGS (7) of Mount Athos.

Given by the Executors of Lady Marling, C.B.E.

Lithographic Impressions of China (12) by Kent Crane.

Given by the Artist.

ENGRAVINGS (81) of views chiefly in Switzerland and Venice.

Given by Colonel D. H. Colnaghi.

ENGRAVED ORNAMENT

DESIGNS for engraved ornament by Aldegrever, Androuet Ducerceau, J. J. Bâlechou, Barthel Beham, H. S. Beham, J. Binck, Boucher, Boutemie, J. T. de Bry, the Master I. B., A. Claesz, A. Gentzsch, Virgil Solis, E. van Hulsen (*Figs. 13 to 15*), J. Van der Straat, J. L. Wüst, F. M. de Trala, G. H. Paritio, G. K. Proger, J. A. Smits, Panseron, Quêverdo, F. Brechtel, the Master of the Horse's Head, B. Sylvius, etc.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

WALL-PAINTINGS

COPIES (145) by Professor E. W. Tristram of ancient wall-paintings in English churches.
COPIES (3) by J. Greenup of wall-paintings in Curdworth Church.
DRAWING of wall-painting from a farmhouse at Soberton, Hants.
DRAWING by Mrs. E. A. Beckwith of a wall-painting in Llanbedr-ystradwy Church, Breconshire.

Given by Professor E. W. Tristram.
Given by Mr. Martin Hardie, R.I., R.E.
Given by the Artist.

WALL-PAPERS

FRAGMENT OF ENGLISH WALL-PAPER, *circa* 1750.
Given by Messrs. Walpole Bros.

STAINED GLASS

DRAWINGS (3) by H. Watling of stained glass at East Harling Church, Norfolk.

BRASSES AND INCISED SLABS

RUBBING of a brass in Lindsell Church, Essex.
RUBBING (2 sheets) of a brass in Stapleford Church.
RUBBINGS (5) of inscriptions, etc., on brasses.
RUBBINGS (30) of brasses in Suffolk.
RUBBING of a brass in St. Mary's Church, Oxford.
RUBBING of a brass in Burwell Church.
RUBBINGS (138) of heraldic stone medallions in Kent.
DESIGNS (3) by MacDonald Gill for badges to be engraved on headstones in military cemeteries.
Given by Mr. W. R. Chapman.
Given by the Rev. Graham Dilley.
Given by Mr. F. C. Eeles.
Given by Miss M. Clayton.
Given by Miss L. K. Behrens.
Given by Mr. Martyn Skinner.
Given by Mr. Nicolas E. Toke.
Given by the Secretary of the Imperial War Graves Commission.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DRAWINGS AND STUDIES

LIFE STUDY: drawing for sculpture by Eric Gill.
DRAWING by Francis Unwin. Given by Mr. R. A. Walker.
PENCIL DRAWINGS (9) by E. W. Cooke, R.A. Given by Mr. John Lecky.
PENCIL DRAWINGS (6) by E. W. Cooke, R.A. Given by Mr. John Scott.
FIGURE STUDIES (2) by Ethel Walker.
STUDY OF TREES by W. R. Beverly. Given by Mr. Charles L. Emanuel.
DRAWING by H. Bright. Given by Mr. Alfred Behrens.
STUDY for a painting by Frederick Walker. Given by Mr. Peter Leslie.
DRAWING by Thomas Rowlandson. Given by Mr. Ralph Edwards.

SKETCH-BOOKS

SKETCH-BOOK of John Berney Ladbroke.
SKETCH-BOOK of William Anderson. Given by Mr. J. Anderson.

CHINESE AND JAPANESE ART

JAPANESE Books (9) illustrated by Hiroshige, etc. Given by Mr. John Scott.
JAPANESE PRINTS (9). Given by Dr. W. L. Hildburgh, F.S.A.
CHINESE DRAWINGS (24) on natural leaves. Given by Dr. W. L. Hildburgh, F.S.A.
JAPANESE PLAYING-CARDS (2 packs of 100 cards each). Given by Mrs. Gabrielle Enthoven.
JAPANESE STENCILS for textiles (120), sample book of stencilled papers, decorated envelopes, surimono designs (10), and Japanese prints (33) by Kunisada, Kuniyoshi, etc. Given by Mrs. H. de Watteville.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DEPARTMENT OF PAINTINGS

OIL-PAINTING

ANONYMOUS (*circa* 1735), "Portrait of Francis Williams," a negro scholar and schoolmaster at Spanish Town, Jamaica; showing furniture of the period.

Given (for exhibition in the Department of Woodwork) by Viscount Bearsted, M.C., and Messrs. Spink and Son, Ltd., through the National Art-Collections Fund.

WATER-COLOUR DRAWINGS

18th Century

COPLESTONE WARRE BAMPFYLDE (d. 1791), "Landscape with Bridge." Signed.

R. SHORT (fl. *circa* 1777), "Edinburgh from the South." Signed and dated 1777.

P. LA CAVE (fl. *circa* 1794-1813), "Landscape with Figures." Signed. Bequeathed by the late Alfred Winter.

NICHOLAS POCOCK (1740-1821), "View of Bristol." Partly etched. Signed and dated 1784. Bequeathed by the late Alfred Winter.

19th Century (first half)

PETER DE WINT (1784-1849), "Still Life."

WILLIAM ROXBY BEVERLY (1811?-1889), "Seascape." Given by Mr. Henry Emden.

WILLIAM COLLINGWOOD, R.W.S. (1819-1903), "Greenwich Hospital from the Observatory, 1840." Given by Mr. W. G. Collingwood.

CHARLES WILD (1781-1835), "View in the Rows at Chester." Signed.

JOHN CALLOW (1822-1878), "Bamborough Castle." Signed and dated (18)71.

JOHN MIDDLETON (1827-1856), "Landscape with Trees and Farm Buildings."

THOMAS MONRO (1759-1833), "Landscape." Given by Miss Le Geyt.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

19th Century (second half)

JOHN DOBBIN (1815--after 1884), "Interior of Burgos Cathedral." Signed and dated 1877. Bequeathed by the late Alfred Winter.

20th Century

JOSEPH RICHARD BAGSHAWE, R.B.A. (1870-1909), "In Connemara"; "At the Wharf." Both signed. Given by Mrs. Mildred Bagshawe.

CHARLES GINNER, "Through a Cornish Window." Signed.

WILLIAM P. ROBINS, R.E., "Marshes at Minster." Signed and dated 1927. Given by Mr. Martin Hardie, R.I., R.E.

MISS ETHEL WALKER, "To the Land of Ecstasy." Signed and dated 1928.

JOHN NASH, "Whiteleaf." Signed.

JACOB H. AMSHEWITZ, R.B.A., "The Quarrel." Signed.

Given by Mr. I. E. Judes.

PHILIP WILSON STEER, "The Beach, Shoreham." Signed and dated 1926.

SIR CHARLES JOHN HOLMES, K.C.V.O., A.R.W.S., "Blackburn Canal." Signed and dated 1928.

CHARLES CONDER (1868-1909), "The Blue Waters of Plymouth." Signed and dated 1905.

MRS. EDNA CLARKE HALL, "Study at Portscatho, Cornwall." Signed and dated 1925. Given by Mr. George D. Hornblower.

Foreign

MADAME JEAN MARCHAND, *née* L. LEWITSKA, "La Cole." Signed and dated 1920. Given by Mr. Francis E. L. Birrell.

MINIATURES

18th Century

MRS. TREWINNARD (exhibiting 1797-1806), "Portrait of a Lady." Signed. Given by Mrs. Edgar Holl.

PETER PAILLOU (fl. 1763-1820), "Portrait of Mr. J—D—." Signed and dated 1793.

SOLOMON POLACK (1757-1839), *Attributed to*, "Portrait of a Lady." Signed and dated 178-. Bequeathed by the late Alfred Winter.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

RICHARD COLLINS (1755-1831), *Possibly by*, "Portrait of a Gentleman." Bequeathed by the late Alfred Winter.

GEORGE SYKES (exhibiting 1761-1774), "Portrait of a Lady." Signed and dated 1770. Bequeathed by the late Alfred Winter.

ANONYMOUS, "Landscape with Figures." French, late 18th century or early 19th century. Probably a copy of a 17th century Dutch painting. Bequeathed by the late Alfred Winter.

ANONYMOUS, "Figure Subject"; enamel. French, *circa* 1760. Bequeathed by the late Alfred Winter.

ANONYMOUS, "Portrait of a Girl with a Mauve Fichu." French, *circa* 1780. Bequeathed by the late Alfred Winter.

C.D., "Portrait of a Lady." Signed and dated 1750. The artist probably worked in Scotland; miniatures by him are not infrequently met with. Given by Mr. Danton Guerault.

19th Century

THOMAS RICHMOND (1771-1837), "Portrait of Mrs. J. W. Worthington." Bequeathed by the late Miss Harriet Worthington.

THOMAS CLEMENT THOMPSON, R.H.A. (1780?-1857), "Portrait of a Gentleman." Signed and dated 1802.

WILLIAM JOHN THOMSON, R.S.A. (1771-1845), "Portrait of Catherine, Lady Blantyre (d. 1822)." Signed and dated 1812.

JOHN COX DILLMAN ENGLEHEART (1784-1862), "Portrait of Miss Harriet Reynolds." Signed and dated 1810.

W. S., "Portrait of a Lady." Signed and dated 1807. Given by Mr. Danton Guerault.

ANONYMOUS, "Portrait of Henry Kirke White (1785-1806)." Bequeathed by the late Alfred Winter.

ANONYMOUS (*circa* 1805), "Portrait of a Lady." Bequeathed by the late Alfred Winter.

C. BORCKHARDT (exhibiting 1784-1825), "Portrait of a Gentleman." Signed. Given by Mr. Danton Guerault.

FREDERICK CRUICKSHANK (1800-1868), "Portrait of a Gentleman." Signed and dated 1825. Given by Miss Louisa Wren.

20th Century

MISS MILDRED CLARA WALKER (1869-1928), "Madame Blonde." Given by the Executors of the late Mildred Clara Walker.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SILHOUETTES

JEFFRESON, "Portrait of Mrs. Kingston," dated 1819; "Portrait of a Man."

MISCELLANEOUS

ANONYMOUS, "Portrait of Roger Metcalfe (1734-1816)." Pastel, *circa* 1795. Given by Mrs. Frances J. W. Booth.

FIFTEEN BOXES OF PIGMENTS IN POWDER, and a LECTURE TICKET OF IVORY, which belonged to WILLIAM MULREADY, R.A. (1786-1863). Given by Miss Elizabeth M. Mulready.

PIGMENTS IN POWDER which belonged to MR. OLDFIELD BOWLES (1740-1810) or CHARLES OLDFIELD BOWLES (1785-1862). Given by Miss Ethel M. P. Bowles.

MINIATURE-PAINTER'S IVORY PALETTE. Given by Commendatore Melvill A. Jamieson.

LIBRARY

MANUSCRIPTS

MANUSCRIPT, French. *Traité de peinture* (18th century).

MANUSCRIPT. English translation, by G. N. de Seyssel, of G. Frizzoni: *Le gallerie dell' Accademia in Bergamo* (1907).

Given by Mr. W. H. Hammond.

PRINTED BOOKS

Antiquities

EVANS, SIR A. J. *The Palace of Minos*, vol. ii. 2 vols. 1928.

KOREA: Service of Antiquities. Special report, iv. Archaeological researches on the ancient Lolang district. 2 vols. 1925.

Given by Mr. S. Umehara.

LE COQ, A. VON, and WALDSCHMIDT, E. *Ergebnisse der Kgl. Preuss. Turfan-Expeditionen. Die buddhistische Spatantike in Mittelasien*. Teil VI. Neue Bildwerke, II. 1928.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Architecture

MONNERET DE VILLARD, U. *Les couvents près de Sohag (Deyr el-Abiad et Deyr el-Ahmar).* 2 vols. 1925-26.

Received, in exchange, from the author.

POLEY, A. F. E. *St. Paul's Cathedral, London, measured, drawn, and described.* 1927.

Bookbinding

ANDREWS, W. L. *Roger Payne and his art.* (Privately printed.) 1892.

GOLDSCHMIDT, E. P. *Gothic and Renaissance bookbindings, exemplified and illustrated from the author's collection.* 1928.

Ceramics

BORENUS, T. *Catalogue of a collection of pottery belonging to W. H. Woodward.* 1928. Given by Mr. W. H. Woodward.

EDEN, F. S. *The collection of heraldic stained glass at Ronaele Manor, Elkins Park, Pennsylvania, the residence of Mr. and Mrs. Fitz Eugene Dixon.* 1927. Given by Mr. and Mrs. Fitz Eugene Dixon.

EISEN, G. A., and KOUCHAKJI, F. *Glass. Its origin, history, chronology, technic and classification to the 16th century.* 2 vols. 1927.

HENTZE, C. *Chinese tomb figures. . . . With a foreword by W. P. Yetts.* 1928.

HOBSON, R. L. *The George Eumorfopoulos Collection. . . . VI. Chinese Pottery, Corean and Persian wares, and recent additions.* 1928. Given by Mr. George Eumorfopoulos.

HODGKINS, E. M. *Catalogue of an important collection of old Sèvres porcelain, Louis XV and Louis XVI period, belonging to E. M. H.* (Privately printed, 1928?). Given by Mr. E. M. Hodgkins.

JACOBSTHAL, P. *Ornamente griechischer Vasen.* 2 vols. 1927.

KIESLINGER, F. *Gotische Glasmalerei in Oesterreich bis 1450.* (1928.) A volume of Berlin: Deutscher Verein für Kunstwissenschaft. Denkmäler deutscher Kunst. III. Sektion, Malerei.

Illuminated MSS.

BERLIN: Preussische Staatsbibliothek. *Beschreibende Verzeichnisse der Miniaturen-Handschriften.* V. WEGENER, H. *Beschreibendes*

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Verzeichnis der Miniaturen . . . in den deutschen Handschriften bis 1500. 1928.

BRUSSELS: Oeuvre nationale pour la Reproduction de Manuscrits à Miniatures de Belgique.

1924. FIERENS-GEVAERT, H. Les Très Belles Heures de Jean de France, duc de Berry. 1924.

1925. GASPAR, C. Le pontifical de l'église de Sens. 1925.

1926. LYNA, F. Le mortifiement de vaine plaisirance, de René d'Anjou. 1926.

1927. BAYOT, A. Martin Le Franc. L'estrif de fortune et de vertu. 1928.

MILLAR, E. G. The Library of A. Chester Beatty. A descriptive catalogue of the western manuscripts, vol. i. Text and plates. 1927. Given by Mr. A. Chester Beatty.

SAUNDERS, O. E. English illumination. 2 vols. (1928.)

VIENNA: Oesterr. Institut für Geschichtsforschung. Beschreibendes Verzeichnis der illuminierten Handschriften in Oesterreich. N.F., V. Hermann, H.J. Die italienischen Handschriften des Dugento und Trecento, I. 1928.

Metalwork

BERGE, R. Norskt bondesylv. 1925.

CLEVELAND, U.S.A.: Museum of Art. Gilchrist, H. J. A catalogue of the collection of arms and armour presented to the . . . Museum . . . by Mr. and Mrs. J. L. Severance, 1916-1923. 1924.
Received in exchange from Cleveland Museum of Art.

FFOULKES, C. Some account of the Worshipful Company of Armourers and Brasiers, together with a catalogue of the arms and armour in the possession of the Company. With a preface by Viscount Dillon. (Privately printed.) 1927. Given by the Company.

SUMITOMO, K., BARON. Senōku Sei-shō. (The Collection of Old Bronzes of Baron Sumitomo.) Supplementary volumes: I. Pots, Vases, Bells, Swords, etc.; II. Ancient Mirrors.
Given by Baron Sumitomo.

Musical Instruments

DONALDSON, SIR G. Catalogue of the Musical Instruments and Objects forming the Donaldson Museum. (Privately printed, 1898-99.)

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Paintings and Drawings

BINYON, R. L. The George Eumorfopoulos Collection. Catalogue of the Chinese, Corean and Siamese paintings. (1928.) Given by Mr. George Eumorfopoulos.

BORENIUS, T., and TRISTRAM, E. W. English mediaeval painting. 1927.

DE LA FAILLE, J. B. L'œuvre de Vincent van Gogh. Catalogue raisonné. 4 vols. 1928.

FRICK, H. C. Pictures in the collection of Henry Clay Frick, at One, East Seventeenth Street, New York. (Privately printed, *circa* 1916.) Given by Mr. H. C. Frick.

HENRIOT, G. Collection David Weill. I, Peintures. 2 vols. 1926. II, Pastels, aquarelles, gouaches, tableaux modernes. 1927. Given by Mr. David Weill.

MUNNINGS, A. J. A. J. Munnings, R.A. Pictures of horses and English life. With an appreciation by L. Lindsay. 1927.

OFFNER, R. Studies in Florentine painting. The 14th century. 1927.

ROME: Biblioteca Hertziana. Römische Forschungen, V. La Collezione Hertz e gli affreschi di Giulio Romano nel Palazzo Zuccari, a cura di J. P. Richter, con una prefazione di Robert Mond. (Privately printed.) 1928. Given by Mr. Robert Mond.

ROSENBERG, J. Jacob van Ruisdael. 1928.

SAINt PETERSBURG: Imperial Archaeological Commission. ROSTOVt-ZEV, M. Antichnaya dekorativnaya zhivopis na Yughye Rossi. (Ancient decorative paintings in South Russia.) Text and atlas. 1913-14.

STIX, A. Beschreibender Katalog der Handzeichnungen in der . . . Albertina. II. Benesch, O. Die Zeichnungen der Niederländischen Schulen des XV. und XVI. Jahrh. 1928.

VALENTINER, W. R. The Clarence H. Mackay Collection. . . . Italian Schools. (Privately printed.) 1926. Given by Mr. Clarence H. Mackay.

WOOLAVINGTON, J. B., LORD. Sporting pictures at Lavington Park. (Catalogue by G. Pawsey. Introduction by Sir Theodore Cook. Privately printed.) 1927. Given by the Right Hon. Lord Woolavington.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Sculpture and Gems

EICHLER, F., and KRIS, E. Die Kameen im Kunsthistorischen Museum (Vienna). Beschreibender Katalog. 1927.

NORTHAMPTON, U.S.A.: Smith College. KENNEDY, C. Studies in the history and criticism of sculpture. . . . Photographs by C. K. Vols. I-III. 1928.

PORTER, A. KINGSLEY. Spanish Romanesque sculpture. 2 vols. (1928.)

Textiles, including Costume

BÖTTIGER, J. Tapisseries à figures des XVI^e et XVII^e siècles appartenant à des collections privées de la Suède. Inventaire descriptif. Planches. 2 vols. 1928.

BRANTING, A., and LINDBLOM, A. Medeltida vävnader och broderier i Sverige. I. Svenska arbeten. 1928.

GOEBEL, H. Wandteppiche. Teil II. Die romanischen Länder. 2 vols. 1928.

MASON, R. Robes of Thespis. Costume designs by modern artists. Edited for R. Mason, by G. Sheringham and R. Boyd Morrison. 1928.

PREZIOSI, A. Stamboul. Recollections of Eastern Life. 1858.
Given by the Executors of the late Lady Marling, C.B.E.

SYMONDS, M. (Mrs. Antrobus), and PREECE, L. Needlework through the ages. 1928.

Typography and Book Production

BLAKE, W. Illustrations to Young's Night Thoughts done in water-colour. . . . From the original water-colours in the Library of W. A. White, with an introductory essay by G. Keynes. 1927.

COYKENDALL, F. Arthur Rackham: a list of books illustrated by him. (Privately printed.) 1922. Given by Mr. F. Coykendall.

IGOR SVYATOSLAVICH, Prince. Die Mär von der Heerfahrt Igors. . . . Deutsch . . . von A. Luther. Designs by N. Gontcharova. 1923. Given by Dr. W. A. Propert.

KLEIST, H. von. Penthesilea: ein Trauerspiel. Zeichnungen von H. Wildermann. 1927. Given by Mr. Hans Wildermann.

SHAKESPEARE, W. The Tragedy of Hamlet, Prince of Denmark. 1925. Given by Württ. Staat. Kunstgewerbeschule, Stuttgart.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

VERGILIUS MARO, P. The eclogues of Vergil, . . . with illustrations drawn and cut on the wood by A. Maillo. (Printed at the Cranach Press, Weimar.) 1927.

WHEELER, G. W. The earliest catalogues of the Bodleian Library. (Privately printed, Treyford type.) 1928.
Given by Mr. G. W. Wheeler.

Catalogues of General Collections

FRIEDLANDER, M. J., and FALKE, O. von. Die Kunstsammlung von Pannwitz. 2 vols. 1925-26.

GLUECK, G. La collection del Monte. 1928.

LEMAN, H. La Collection Foulc. 2 vols. 1927.

Given by Messrs. Wildenstein & Co. Inc.

PORT SUNLIGHT: Lady Lever Art Gallery. A record of the collections. (By R. R. Tatlock, R. L. Hobson, P. Macquoid.) 3 vols. 1928.

RYAN, T. F. The collection of Thomas F. Ryan, New York. (Privately printed.) 1926. Given by Mr. T. F. Ryan.

STOCKHOLM: Hallwylska Samlingen. Beskrifvande förteckning. Grupperna XXXIV, XXXV. (Vapen—Europa; Orienten.) 2 vols. 1926. LVI-LVIII. (Mynt: Minnespenningar och Prismedaljer; Jordfund.) 2 vols. 1927.

Given by Mme. Wilhelmina von Hallwyl.

PHOTOGRAPHS

218 OF ENGLISH MEDIAEVAL METALWORK (by Mr. B. C. Clayton).

112 OF ARCHITECTURAL ANTIQUITIES of Java.

82 OF DRAWINGS by J. C. Buckler of English architecture and topography.

73 OF JAPANESE ACTORS in classical Japanese drama.

Given by Mr. Matsuiro Shirai.

82 OF JAPANESE ARCHITECTURE AND COSTUME.

Given by Dr. W. L. Hildburgh, F.S.A.

48 OF GLOUCESTER CATHEDRAL (by Mr. F. H. Crossley).

22 OF ENGLISH PAINTED GLASS, ETC. (by Mr. Sidney Pitcher).

171 OF FRENCH ARCHITECTURE AND TOPOGRAPHY (by Mr. H. W. Fincham).

60 OF ANTIQUE PAINTING (Denkmäler der Malerei der Altertums, ed. P. Herrmann, Lief. 13-17).

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Among other donors to the Library collections of books or photographs were:

H.M. The Queen, the Governments of Czechoslovakia, Poland, and Mexico, H.H. the Maharaja of Kohlapur, Lord Ilchester, the Bank of England, the Tallowchandlers' Company, the Garrick Club, Mr. Maurice Adams, Mr. Richard Bentley, Messrs. Bing and Grøndahl, Mr. Thomas Bodkin, Mr. George Brochner, Mr. Francis Buckley, Messrs. Cardinal and Harford, Ltd., Messrs. Christie, Manson and Woods, Mr. F. H. Cripps-Day, Rev. Sir H. L. L. Denny, Bart., Mr. Campbell Dodgson, Mr. F. C. Eeles, Mrs. Gabrielle Enthoven, Mr. Jiro Harada, Mr. Stanley F. Herz, Mr. G. D. Hobson, Dr. Alfonso Gandolfi Hornvold, Mrs. Isaacs, Mr. Isidor Kner, Messrs. Arthur H. Lee & Sons, Ltd., Mr. J. J. Marquet de Vasselot, Prof. Tsunao Miyajima, Mr. F. V. Morley, Otava Publishing Company (Helsingfors), Mr. H. H. Peach, Messrs. Pilkington Bros., Ltd., Mr. W. Roberts, Mr. W. Scherjon, Messrs. Sotheby & Co., Dr. Wilhelm Stein, Prof. Hugo Steiner-Prag, Mr. Gustaf Strengell, Mr. Wilmot Taylor, Mr. Cecil Thomas, Mr. D. Croal Thomson, Trust Houses, Ltd., Prof. Dr. V. A. Warburg, Mr. Hardy Wilson, Prof. E. Wrangel.

As hitherto, many British and foreign museums, societies, and governmental and other institutions have sent to the Library, as gifts or on exchange account, copies of their transactions, catalogues, etc. Catalogues of exhibitions, especially of those held in London, have also been generously given in large numbers by the proprietors of galleries, exhibition authorities, and others.

DEPARTMENT OF METALWORK

SILVERSMITHS' WORK

SEAL-HEADED SPOON. English, provincial, about 1560.

THREE-PRONGED FORK. London, about 1675.

Given by Mr. L. A. Crichton.

TAPERSTICK. By John Backe. London, 1702. (*Fig. 25.*)

GROUP OF TEASPOONS. English; 18th century.

Given by Captain Francis Buckley.

GROUP OF COLONIAL SILVER of the 18th and 19th centuries.

Given by Mr. L. A. Crichton.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TANKARD of serpentine marble with silver-gilt mounts decorated with engraving and embossing. Inscribed: "CHRISTOPHORVS FORNADOR HOFRICHTER DES W GOTVS HAVS SEITENSTETEN SPES NON CONFVNDET 1616." German; dated 1616.

Given by Mr. H. Eric Miller through the National Art Collections Fund (*Plate 35*).

JEWELLERY

ENAMELLED GOLD PENDANT made about 1880 by Pasquale Novissimo (d. 1914). Given by his daughter, Miss Linda Novissimo. PENDANT CROSS AND OVAL MEDALLION of Berlin cast ironwork. Early 19th century.

Given respectively by Mr. A. Woodhouse and Mr. Sydney Vacher. SILVER-GILT FILIGREE NECKLACE in the form of pansy flowers.

Maltese; 19th century. Given by Mr. L. A. Lawrence, F.R.C.S. ENAMELLED GOLD WATCH by Moulinie of Geneva, about 1820.

Given by Mrs. Denham Parker.

OTHER EUROPEAN METALWORK

CIRCULAR DISH of embossed copper, inscribed as having been given by Hans Herburger, coppersmith of Nuremberg, to his sister Anne and her husband, Hans Locher. German (Nuremberg); dated 1611.

Given by Dr. W. L. Hildburgh, F.S.A. (*Plate 36*).

STEEL FOOTMAN. English; 18th century.

Given by Mrs. A. E. W. Marshall.

LEAD QUARRY. English, 17th century; LEAD FRAGMENT from a pinnacle, from Dijon, France, 15th century; and a BRASS IKON in painted wood frame, Russian, 17th century.

Given by Mr. Aylmer Vallance.

PEWTER BEAKER cast with ornament very similar to that of the Grainger candlestick already in the Museum.

PAINTED IRON CASKET. German; 16th century.

Given by Mr. Harold Topham.

LEATHER CASKET mounted with wrought iron. 16th century.

Given in accordance with the wishes of the late Mrs. E. B. Ede. STEEL LAZY-TONGS. English; early 19th century.

Given by Miss C. F. D'Ovly.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PAIR OF WAFERING-IRONS. Swiss; dated 1520.

Given by Mr. St. George Littledale.

GROUP OF SILVER AND BRONZE SEAL-MATRICES. Italian, French and German; 14th to 16th century.

COLLECTION OF WROUGHT-IRON DOOR AND WINDOW FURNITURE. French and Flemish; 16th to 18th century.

Given by Dr. W. L. Hildburgh, F.S.A.

SET OF 24 LEAD NUMBER-LABELS for a wine-bin. English; 18th century. Given by Brigadier-General A. Gurdon Kemball.

WROUGHT-IRON STAIRCASE BALUSTRADING with brass details. From Foley House, Portland Place, London, built by James Wyatt about 1774. Given by Mr. R. B. Solomon.

MODELS OF A GRATE with curb fender, kettle, and tea-caddy. English; early 19th century. Given by Mrs. Greg.

EARLY CHINESE BRONZES

PAIR OF AXLE-CAPS, each with lynch-pin. Han.

Given by Dr. W. L. Hildburgh, F.S.A.

PAIR OF AXLE-CAPS, each with lynch-pin, cast with the minute granulated ornament associated with the Ch'in dynasty. (Fig. 27.)

TIGER-HEADED LINCH-PIN. Han.

SQUARE MIRROR with engraved back. T'ang.

EIGHT-LOBED MIRROR, the back cast with birds, butterflies, and flower-sprays in relief. T'ang.

GROUP OF MIRRORS of various dates, from the G. A. Lee Collection.

GROUP OF WEAPONS, including Swords, Daggers, Spear-heads, Halberd-heads, Axe-heads, Arrow-heads, etc. Han.

Given by Dr. W. L. Hildburgh, F.S.A.

ARCHER'S THUMB-RING with demon-head. Sung.

COVERED BOWL ON FOOT, of *tou* form, richly inlaid with gold and finely patinated inside. Sung.

LATER CHINESE METALWORK

PAIR OF PAULDRONS from a suit of armour of pierced and embossed copper-gilt on a textile foundation. 18th century.

Given by Miss Cartwright.

WINE-CUP, bronze-gilt, in the form of a *prunus* blossom. 17th century.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

MINIATURE GARDEN in oblong bowl; silver parcel-gilt, enriched with enamel and various semi-precious stones.

Given by Messrs. H. Blairman & Sons through the National Art-Collections Fund.

JAPANESE ARMS AND ARMOUR

GROUP OF HELMETS, MASKS, SWORD-FURNITURE, ETC., from the G. A. Lee Collection.

COURT SWORD and a group of SWORD-FURNITURE.

Acquired in Japan by Lord Strathcona and given by his granddaughter, Lady Congleton.

FIVE IRON SWORD-GUARDS and an earring of bronze plated with gold, all of prehistoric date; and a COLLECTION OF NEARLY 200 ARROWHEADS. Given by Dr. W. L. Hildburgh, F.S.A.

GROUP OF SWORD-FURNITURE. Given by Mr. T. B. Clarke-Thornhill. MATCHLOCK GUN, the barrel finely inlaid.

SWORD of *katana* type.

Given by Miss Gertrude Fox, to whose father it was given as a token of gratitude by the father of Admiral Baron Jirō Miyabara, Chief Constructor, I.J.N., one of the first Japanese students sent by their Government to England.

LACQUERED WAR-HAT (*jingasa*).

Bequeathed by Mrs. Lilian Emily Sage.

OTHER JAPANESE METALWORK

VARIOUS GROUPS OF SMALL OBJECTS, including Tobacco-pipes, Pen-and-ink Cases (*yatake*), and Bullet-pouches mounted with, made up from, or made in imitation of, portions of Japanese armour; from the G. A. Lee Collection.

MINIATURE CABINET (*kodansu*) of iron damascened with gold, a fine example of *Komai-nunome* work by Komai of Kiōto (recent); with a number of other small objects of fine workmanship.

Given by Mr. T. B. Clarke-Thornhill.

WAX-MODELLED FIGURE of Kwannon for *cire-perdue* casting in bronze (recent); and numerous other items, including a group of metal *netsuke*, Pen-cases, Mirrors, Brass Vessels for Buddhist use, etc.

Given by Dr. W. L. Hildburgh, F.S.A.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

METALWORK OF THE NEAR EAST

YATAGHAN in embossed silver sheath. From Herzegovina.

Given by Mr. George Hubbard.

BRONZE MORTAR of early Central Asian workmanship; BRONZE HENNA-BOWL, Persian; BRASS CANDLESTICK, Persian; HANGING CLOCK by George Prior of London, prepared for the Turkish market; ASTROLABE and Two CELESTIAL GLOBES of engraved brass, Persian. Given by Sir Charles Marling, K.C.M.G., C.B.

DEPARTMENT OF TEXTILES

CARPETS

CARPET. Persian (Baktiari); 19th century.

Given by the Executors of Lady Marling.

CARPET. Persian (Kirman); 20th century.

Given by the Executors of Lady Marling.

KILIM HANGING. Tunisian; 19th century.

Given by Mr. G. Baron Ash.

SADDLE-BAG. Turcoman (Tekke); 19th century.

Given by Mr. F. L. Lucas.

COSTUMES

APRONS (2). English; third quarter of 19th century.

Given by Miss H. Macleod.

APRONS (2). French (?); third quarter of 19th century.

Given by Mrs. Gibbs.

BONNET (poke). English (Dunstable); about 1860.

Given by Miss E. M. Major.

BONNET. English; 1870-80.

Given by Miss H. Macleod.

BREECHES. English; first half of 19th century.

Given by Miss D. F. Blake.

BREECHES (riding). English; first half of 19th century.

Given by Miss D. F. Blake.

BREECHES (riding). English; first half of 19th century.

Given by Miss E. M. Major.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

CAPE (beadwork). English; first half of 19th century.
Given by Mrs. G. M. Archdale.

CAPE. French (?); third quarter of 19th century.
Given by Mrs. Gibbs.

CLOAK (day). French (Paris); last quarter of 19th century.
Given by Mrs. Robert Cooper on behalf of her mother,
Mrs. F. E. Hilton Price.

CORSETS (wedding). Probably French; made in 1905.
Given by Mrs. G. E. Dixon.

COURT TRAIN. Worn in 1898. Given by H.M. The Queen.

DOLL. Italian (?); late 18th century; the costume about 1890.
Given by Mrs. Greg.

DOLL. English; about 1830. Given by Mrs. Greg.

DOLL. English; period of William IV (1830-37).
Given by Miss G. H. Todd-Naylor.

DOLL, representing Queen Victoria. English; about 1840.
Given by Mrs. Greg.

DOLL. French; about 1845. Given by Miss J. O. S. Elgood.

DOLL. English; second quarter of 19th century.
Given by Miss F. le M. Tupper.

DOLL. English; second half of 19th century.
Given by Lady Galsworthy.

DRESS (day). French; 1860-70. Given by Mrs. Gibbs.

DRESS (day). French; 1870-80. Given by Mrs. Gibbs.

DRESS (evening). French; 1860-70. Given by Mrs. Gibbs.

DRESS (evening). French; last quarter of 19th century.
Given by Mrs. Robert Cooper on behalf of her mother,
Mrs. F. E. Hilton Price.

DRESS (front of). Italian; early 18th century.
Given by the Dowager Lady Swaythling.

DRESS (girl's). English; early 19th century. Given by Mrs. Antrobus.

DRESS. English; about 1880-90. Given by Mrs. Greg.

DRESS. Crêpe de chine, embroidered. English; 19th century.
Given by Mrs. Cotton.

FROCK (child's). English; third quarter of 19th century.
Given by Miss H. Macleod.

HEAD-COMB. Spanish; 18th century. Given by Miss Grace Clarke.

OVER-DRESS. French; third quarter of 19th century.
Given by Mrs. Gibbs.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PARASOLS (2). English; middle and third quarter of 19th century.
Given by Mrs. Gibbs.

PARASOL. French; last quarter of 19th century.
Given by Mrs. Robert Cooper on behalf of her mother,
Mrs. F. E. Hilton Price.

SHOES AND CLOGS. English; first half of 18th century.
Given by Mrs. Cotton.

SKIRT (muslin embroidered). English; 19th century.
Given by Mrs. Cotton.

SMOCK FROCK. English (Hambledon district, South Hants); about
1827. Given by Miss Emily Blake.

STOCKINGS. English; 18th century. Given by Miss D. F. Blake.

STOMACHER (embroidered silk). English; early 18th century.
Given by Miss Foster.

WAISTCOAT. English; about 1840. Given by Miss E. M. Major.

WHIP (with parasol attached). English; 19th century (third half).
Given by Mr. Reginald Boyle.

Other donors were: Mr. E. Saville Burrough, Miss G. E. Hooker, Miss Horniman, Mr. Talbot Hughes, Mrs. Stewart Pears, and Miss Mary Image.

ENGLISH EMBROIDERIES

CHAIR SEAT. Early 18th century. Given by Mrs. Greg.

PILLOW COVER (quilted satin). Early 18th century.
Given by Miss A. Trevelyan.

QUILT (linen). Early 18th century. Given by Miss A. Trevelyan.

SAMPLER. Dated 1777. Given by Mrs. Greg.

SAMPLER. Early 19th century. Given by Miss C. Harrison.

EUROPEAN EMBROIDERIES

BORDER, silk on linen. 17th century. Portuguese.
Given by Mrs. Capel Cure for the late Mrs. Bernard.

CHAIR SEAT, about 1820. French. Given by Miss Cazenove.

COLLAR. Early 19th century. Moravian.
Given by Miss Lilian Gaitskell.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

COVER, pierced work in silk. 18th century. Italian.
Given by Miss R. J. Cooke.

HANDKERCHIEF. 19th century. Hungarian.

PURSE, silk on leather. Late 18th century. Hungarian.
Given by Mr. Louis C. G. Clarke.

EUROPEAN WOVEN FABRICS

NAPKIN (linen damask). About 1780. Irish.
Given by Mrs. T. Armstrong.

NAPKIN (linen damask). Early 20th century. Irish.
Given by Messrs. W. Ewart & Sons, Ltd.

NAPKIN (linen damask). Early 19th century. Irish.
Given by Mrs. Greg.

TABLE CLOTH (linen damask), with representation of the Siege of Londonderry. 18th-19th century. Irish.
Given by Mr. W. J. E. Binnie.

TABLE CLOTH (linen damask), with representation of Charles VI and Vienna. Early 18th century. Flemish.
Given by Mr. E. Saville Burrough.

TABLE CLOTH (linen damask), with representation of George I and London. Early 18th century. German.
Given by Mr. Edwin Topham.

TABLE CLOTHS (4). 18th-19th century. One bears the Greg arms and another the name of the weavers, Coulsons, Lisburn. Irish.
Given by Mrs. Greg.

EUROPEAN PRINTED FABRICS

CHINTZ. 19th century. English. Given by Mr. C. O. Masters.

CHINTZ. 19th century. English. Given by Mrs. Bell.

COTTON PRINTS, four. 19th century. Dutch.
Given by Dr. W. L. Hildburgh, F.S.A.

ASIATIC EMBROIDERIES AND WOVEN FABRICS

SHAWL (coloured silk). Chinese; 19th century.
Given by Mrs. Patrick Moir.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

LACE

MANTILLA. Spanish (Barcelona); first half of 19th century. A complete example of the heavy patterned class of black bobbin lace.

PANEL, "punto in aria." Italian; 16th century.

BORDER. French (Point d'Argentan); second half of 18th century.

HANDKERCHIEF trimmed with Devon bobbin lace. About 1850.

HANDKERCHIEF trimmed with Limerick tambour lace. About 1850.

All from the collection of the late Mrs. Charles Douglas Mackenzie, and bequest of Miss J. H. J. Mackenzie.

SCALLOPED BORDER, bobbin lace. Italian; early 17th century. A rare pattern similar to that shown in portrait of Anne of Austria by Rubens in the Prado, Madrid. Given by Mr. Talbot Hughes.

PANEL, bobbin lace. Spanish; first half of 17th century. Composed of a border and two insertions of interesting geometrical patterns, with curious raised loops on the surface. Given by Mrs. Antrobus.

ROBE for a Church Image. Spanish; first half of 19th century. The front of silk darning on machine-made net represents many Emblems of the Passion.

HANDKERCHIEF, trimmed with "Point Gaze." Brussels; middle of 19th century.

Both given by the Comtesse Meredyth de Miremont.

Other donors were: Miss Agnes Dawson, M.B.E., Mr. Louis C. G. Clarke, and Mr. Aylmer Vallance.

DEPARTMENT OF WOODWORK

ENGLISH

FIVE FRAGMENTS from carved oak coffer fronts with original painted decoration. About 1500.

Given by Mr. Murray Adams-Acton, F.S.A., through the National Art-Collections Fund.

FIGURE OF SAINT, of carved oak. About 1500.

Given by Mr. Frank Surgey.

PORTION OF A BENCH-END (poppy head) of carved oak. Late 15th century.

Given by Mr. Murray Adams-Acton, F.S.A.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PANEL of oak, carved with linen-fold pattern. Early 16th century.
Given by Mr. Fred Roe, R.I.

PANEL of oak. Among the carved ornament is part of a shield with the device of a bird rising. About 1500. Given by Mr. Fred Roe, R.I.

CLOCK, in walnut case decorated with floral marquetry. Dial inscribed : "Wm. Clement Londini Fecit." About 1680.

Bequeathed by the late Major J. H. Selwyn Payne.

PANEL of wood, used as a fire-board, painted in oils with a vase of flowers. About 1700. Given by Mrs. Arthur Chamberlain.

MIRROR in frame of carved and gilded wood. It is of architectural design with a scrolled pediment supported on fluted columns with Corinthian capitals. About 1725-30.

Given by the British Antique Dealers' Association through the National Art-Collections Fund.

FIGURE of wood, carved and painted, from a barge. Mid-18th century.
Given by Mr. R. L. Harrison.

BRACKET CLOCK in case of painted wood. The dial inscribed with numerals in Turkish characters and the name of the maker, "John Uffington, London." 18th century (made for the Turkish market). Given by the Executors of the late Lady Marling, C.B.E.

PORTION OF BOOKCASE, of wood, carved, painted, and gilt.

NICHE AND COLUMNS of plaster, painted.

DOOR AND FRAME, of wood and plaster, painted.
From Foley House, Portland Place, built by James Wyatt (1746-1813) for his own use in 1774. Given by Mr. R. B. Solomon.

WORKBOX of rosewood, coffer-shaped, inlaid with brass. Early 19th century. Given by Her Majesty Queen Mary.

WORKBOX of maplewood with lines and edges of darker wood. Early 19th century. Given by Her Majesty Queen Mary.

Box for snuff, of papier mâché decorated with a portrait in colours of George IV, signed "S. Raven" after an original by Sir Thomas Lawrence. About 1825-30.
Given by Mr. P. A. S. Phillips through the National Art-Collections Fund.

WOODCARVING representing an openwork basket of flowers. By Jonathan Ritson; first half of the 19th century.
Given by Mr. J. S. Austen.

WRITING BOX of wood, covered with tooled leather. Late 19th century.
Given by Mr. W. T. Berners.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

EUROPEAN

COFFER FRONT, of carved walnut. In the centre is a shield bearing the arms of a bastard line of the ducal house of Bar. French; mid-15th century. Given by Mr. Murray Adams-Acton, F.S.A.

PANEL of carved and painted walnut. French; early 16th century. Given by Mr. C. Lang Huggins.

SHRINE of carved wood, painted and gilt. Spanish; first half of 17th century. Given by Sir Henry Steward.

CHAIR of carved walnut. Italian; 17th century. Given by Miss E. Halsey.

A COLLECTION OF 36 PIPE-CASES, of wood, metal, and other materials. Mainly Dutch; 17th and 18th centuries.

Given by Mr. W. Sanders Fiske.

PANEL of embossed leather. Spanish; late 17th century.

Given by Mr. A. Rottmann.

SCREEN of leather (six folds), painted and gilt. Dutch; 18th century.

Given by Lieut.-Colonel and Mrs. C. F. Call.

SCREEN of leather (three folds), painted and gilt. Spanish; 18th century. Given by Lieut.-Colonel and Mrs. C. F. Call.

SPINNING WHEEL of birch wood. Scandinavian (?); 18th century.

Bequeathed by the Reverend C. W. Shickle.

NEAR EASTERN AND JAPANESE

MASK of a Bodhisattva, carved wood lacquered. Japanese; Fugiwara period, 986-1159.

A COLLECTION OF JAPANESE LACQUER, consisting of Boxes, Cabinets, Bowls, Trays, Picnic cases, etc. Japanese; 17th to 19th centuries. Bequeathed by Mrs. L. E. Sage.

A COLLECTION OF FOOCHOW (SILK) LACQUER. Chinese; 19th century. Given by Mr. Paul King.

ICON of wood, in the form of a triptych, painted and gilt. Greek; 17th century.

ICON of wood, painted and gilt. Greek; 18th century.

ICON of wood, oval, painted and gilt. Greek; 18th century.

TWO PANELS of leather, painted and gilt. Persian; 18th century.

PAIR OF DOORS of carved wood. Persian; 18th century.

BACKGAMMON BOARD of wood, inlaid and painted. Persian; early 19th century.

DISTAFF of painted wood. Turkish; 18th century.

Given by the Executors of the late Lady Marling.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TOBACCO-POUCH AND THREE INRO. Japanese; 19th century.
Given by Mr. T. B. Clarke-Thornhill.

PAIR OF FLUTES AND A PIPE. Japanese; early 19th century.
Given by Mr. G. H. Joshua.

SCEPTRE of red lacquer. Japanese; 18th century.

WRITING BRUSH of red lacquer. Japanese; 19th century.

BOX of marbled lacquer. Japanese; 19th century.
Given by Dr. W. L. Hildburgh, F.S.A.

INDIAN SECTION

SCULPTURE

SEATED BUDDHA IMAGE of carved teak, thitsi-lacquered and gilt, from Siam (Ayuthia School), 18th century. Also of the Ayuthia School, but dating from the 16th century: a STANDING BUDDHA IMAGE in bronze, formerly gilt; a TRUNCATED IMAGE OF THE BUDDHA, carved in steatite; a VOTIVE TERRA-COTTA PLAQUE impressed with nine repetitions of a seated figure of the Buddha.

Given by Dr. W. L. Hildburgh, F.S.A.

METALWORK

VESSEL of chased silver, decorated with Sadhu (Hindu mendicant ascetic) subjects. Made by Heerappa Buchanna, a skilled craftsman of Poona City, Bombay Presidency, in 1890.

Given by the widow of the late Mr. G. W. Vidal in accordance with his wishes.

BUDDHIST RELIQUARY (*karanduva*) of cast brass, modelled in the form of a miniature stupa (*dagoba*). Sinhalese; 18th century.

Given by Miss Clementine Cooper.

EWER of hammered iron, finely damascened in gold and silver. Tibetan (Lamaist monastic manufacture); 18th century.

Given by Mrs. M. W. Coales.

SKULL-BOWL (*t'odkrag*) formed of the upper portion of a human skull, with foot, mounts, and cover of repoussé copper. Tibetan (Lamaist monastic manufacture); 18th century. Given by Miss M. Swain.

FIFTEEN FLAG-POLE PLAQUES of cast brass, each modelled in low relief with the figure of a Hindu deity. Trichinopoly, Madras Presidency; 18th century.

Given by Dr. W. L. Hildburgh, F.S.A.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

ARMS

FOUR FLINTLOCK MUSQUETOONS (*sher-bacha*). East India Company pattern. Two bearing the crest of the "Old John Company," and three stamped, respectively, with the factory dates: 1810, 1813, and 1818. Given by Miss C. Alexander.

THREE STAVES (*chaukidar-lathi*) used by the village watchmen in Faizabad, Oudh, and in the Etah District, United Provinces. Each of bamboo, fitted with heavy brass head and ferrule; the knotches mounted with brass studs and bands of plaited wire. Period about 1780.

CEREMONIAL "COW-HEAD" MACE carried by a Parsi priest. Cast brass, overlaid with silver. Guajarat, Bombay Presidency; 19th century. Given by Mr. E. C. B. Aeworth.

JEWELLERY, ETC.

A TIBETAN LAMA'S ROSARY, formed of bone discs from human skulls, brass rings, and beads of coral, amber, and jade. Tibetan; 18th or early 19th century. (Obtained from one of the Lama superiors at the Rinchenpong Monastery in Sikkim.)

Given by Colonel T. C. Somerville.

UNGuent BOTTLE, carved in the famous dark blue lapis lazuli of Badakshan, N.E. Afghanistan. Mogul (Delhi); 17th or early 18th century. Given by Miss A. Galloway.

FURNITURE

WRITING-BOX of sandalwood, overlaid with plaques of polished turtle-shell (not tortoise-shell) bordered with narrow bands of ebony and satinwood mosaic arranged in the so-called "dog's tooth" pattern. Madras City; late 18th century.

TEXTILES

MAN'S COAT (*choga*) of Kashmir cloth woven in seven colours with a "floral cone" pattern, and braided with bands of gold and silver brocade (*kincob*). Delhi, Panjab Province; late 18th century.

EIGHT SKIRTS (*batik sarongs*); cotton fabrics dyed with "three-colour" patterns, etc., by the *batik* (wax-resist) process. Javanese; 19th century. Given by Dr. W. L. Hildburgh, F.S.A.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DEPARTMENT OF CIRCULATION

CERAMICS

European

CUP AND SAUCER. Porcelain painted in colours; made by Giminiano Cozzi. Italian (Venice); late 18th century.

Given by Signora Ada Cardinale.

TRAY. Enamelled earthenware painted in blue. Italian; 18th century.

Given by Signora Ada Cardinale.

PLATE. Enamelled earthenware painted in colours. German (Stockelsdorff); late 18th century.

Given by Lieut.-Colonel K. Dingwall, D.S.O.

BOWL. Glazed earthenware; made by M. Brace. English; modern.

Given by Mr. H. A. Kennedy.

COLLECTION OF DUTCH AND SPANISH TILES. Enamelled earthenware painted in colours. Dutch and Spanish; 17th and 18th centuries.

COFFEE-POT. Glazed earthenware, "Tortoise-shell ware." English (Staffordshire); second half of 18th century.

Far and Near East

BOTTLE AND JAR. Porcelain painted in underglaze blue. Chinese; period of the Emperor K'ang Hsi (1662-1722).

Given by Mr. Paul King.

BOWLS (2). Porcelain painted in colours. Chinese; mark and reign of the Emperor Tao Kuang (1821-1850).

Given by Mr. Paul King.

WINE CUPS (2). Porcelain—"blanc de Chine"—with incised decoration. Chinese; period of the Emperor K'ang Hsi (1662-1722).

Given by Mr. L. A. Lyall.

DISH. Porcelain painted in colours and gilt. Japanese (Imari); early 18th century.

Given by Mrs. Moeller.

VASE. Earthenware partly covered with a cream-coloured glaze. Chinese; Tang dynasty (618-906).

BOWL. Stoneware covered with a blue glaze of "Chün" type. Chinese; Yuan dynasty (1280-1367).

BOWL. Earthenware, with decoration in low relief under a turquoise blue glaze. Persian; 13th century.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

METALWORK

SCENT CASE WITH GLASS BOTTLE. Tortoise-shell inlaid with silver.
English; late 18th century. Given by Miss E. Monteith.

SPOON, seal topped. Silver, inscribed with the initials G.H.; W.A.B.
and the date 1630; maker's mark W. English; about 1630.

PORRINGER. Silver with repoussé decoration; made by Thomas
Mason, English; London Hall mark for 1736 7.

CREAM JUG. Silver; maker's mark P.G. English; London Hall
mark for 1744 5.

CAKE BASKET. Silver-plated copper, "Sheffield Plate." English;
about 1790.

URN. Silver-plated copper. "Sheffield Plate." English; second half
of 18th century.

INKSTAND. Silver-plated copper. "Sheffield Plate." English; about
1810.

PRICKET CANDLESTICK. Brass. Flemish; about 1500.

TEXTILES

BOLSTER CASE. Linen with band of Portuguese silk embroidery of the
17th century and lace insertions of the 19th century.
Given by Mrs. Capel Cure on behalf of the late
Mrs. A. M. Bernard.

SKIRT BORDER. Linen, embroidered in coloured silks. Greek Islands
(Crete); 18th century. Given by Miss A. L. Cazenove.

WOMEN'S CAPS (portions of). Embroidered crêpe and silk. Hungarian;
19th century. Given by Mr. Louis C. G. Clarke, F.S.A.

PANEL. Linen, woven with coloured stripes. Hungarian; 19th
century. Given by Mr. Louis C. G. Clarke, F.S.A.

SAMPLER. Embroidered net, worked by Agnes Whyte of Glasgow.
Scottish; early 19th century. Given by Mrs. McCormick.

BABY'S DRESS. Cotton, with white embroidery. English; first half
of 19th century. Given by Miss E. T. Down.

BABY'S CAP. Cambric, with white embroidery and lace fillings.
English; first half of 19th century. Given by Miss E. T. Down.

WAISTCOAT of blue cloth with applied gilt braids. Croatian or Hun-
garian; 19th century. Given by Mrs. George Hubbard.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PANEL from front of a dress. Linen, embroidered in coloured silks. Herzegovina; 18th or 19th century. Given by Mr. George Hubbard.

CAP of cloth, embroidered in coloured silks. Herzegovina; 19th century. Given by Mr. George Hubbard.

APRON, woven in cotton and metal thread. Herzegovina; 19th century. Given by Mr. George Hubbard.

VEIL. Bobbin lace applied to machine-made net. Flemish (Brussels); first half of 19th century. Given by Comtesse Meredyth de Miremont.

BODICE FRONT. Silk, embroidered in coloured silks and gold thread. Italian; early 18th century. Given by the Dowager Lady Swaythling.

PILLOW COVER. Quilted satin. English; early 18th century. Given by Miss A. Trevelyan.

PANEL. Quilted linen. English; first half of 18th century. Given by Miss A. Trevelyan.

ORPHREY from a chasuble. Linen, embroidered in silver and silver-gilt thread and coloured silks. German; late 15th century. Given by Mr. Aylmer Vallance.

PILLOW COVER. Linen embroidered with green silk and silver thread. English; early 17th century.

QUILT. Linen, embroidered in coloured silks. English; early 18th century.

PANEL of Stump Work. Satin embroidered in coloured silks. English; second half of 17th century.

WOODWORK

"HAME." Carved elm. Swedish; 18th century. Given by Dr. W. L. Hildburgh, F.S.A.

THREE BOXES, CARD CASE, AND VASE of Foochow "silk" lacquer. Chinese; modern. Given by Mr. Paul King.

SIDE-TABLE AND DRAWER. Carved oak. English; second half of 17th century.

PRINTS, DRAWINGS, AND MISCELLANEOUS DESIGNS FOR REGIMENTAL BADGES ON TOMBSTONES.

Given by the Imperial War Graves Commission.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

“BARNs AND POND—EVENING” by Allan Gwynne-Jones. Etching.
Given by the Artist.

“THE HAY BARN” AND “A SUSSEX BARN” by George Soper. Wood-cuts.
Given by the Artist.

ILLUSTRATIONS by Clare Leighton to “The Return of the Native”
by Thomas Hardy. Woodcuts. Given by Mr. C. M. Weekley.

DESIGNS FOR TEXTILES AND WALL-PAPERS by C. F. A. Voysey.

LIFE DRAWINGS by A. E. R. Gill (8 sheets).

LIFE DRAWINGS by Ethel Walker (4 sheets).

STUDIES OF BIRDS by N. Bressler Roth (2 sheets).

DESIGN FOR THEATRICAL COSTUME, “Lockit” by C. Lovat Fraser.

BOOKBINDING. Black morocco leather, inlaid with red morocco, and
decorated with gold tooling; by Miss Sybil Pye.

PRINTED BOOKS AND PAGES.
Given by the Birmingham (Margaret Street) School of Art; the
Camberwell School of Arts and Crafts; the Lanston Monotype
Corporation.

POSTERS, SHOWCARDS, AND HANDBILLS.
Given by the Orient Line; Messrs. James Morton & Sons; The
London & North Eastern Railway; Messrs. Sanders Phillips & Co.;
The Underground Railways of London.

LOANS

ARCHITECTURE AND SCULPTURE



MAJOR J. H. DENT BROCKLEHURST lent two very interesting portraits of Henry VIII, formerly in the collection of Horace Walpole; one a German boxwood relief of the first half of the 16th century, and the other a relief in honestone, of the same or perhaps a later date. Dr. W. L. Hildburgh, F.S.A., added to his already long list of loans a number of English alabaster reliefs and several valuable ivory and bone carvings. Among them a fine North Italian casket belonging to the School of the Embriachi, and a relief of the Death of Cleopatra by Ignaz Elhafen, a German working at the end of the 17th and the beginning of the 18th century. Mrs. Eason Wilkinson lent an ivory cup and cover, a good example of German work of the late 17th century. A very fine amber shrine, also German of the 17th century, and a small group of carvings in boxwood were lent anonymously.

The Brighton Municipal Art School also lent two panels of lettering by Eric Gill.

CERAMICS. The collection of Far Eastern art belonging to the late Charles Rutherford was placed on loan by Mrs. and Miss Rutherford. The collection, which is notable for the rareness and high quality of its contents, includes some sixty pieces of pottery mainly belonging to the Han, T'ang, and Sung periods. Mr. Sydney Vacher lent a collection of blue-and-white Chinese porcelain—an interesting series brought together to illustrate the designs in the porcelain-painting of the Ming dynasty and the later imitations of it. To this loan Mr. William A. Pye added some relevant pieces from his collection. Mr. Joseph Bles added several interesting pieces to his loan of English wine-glasses. Captain Bruce Ingram, O.B.E., M.C., lent part of a window of French 13th century stained glass, with the subject of angels censing the bier of a sainted bishop.

LOANS

ENGRAVING, ILLUSTRATION AND DESIGN. A series of copies by Dmitri Ismailovitch of frescoes and mosaics in the mosque of Kahrié-Djami, Constantinople, was lent by the artist for exhibition during the early part of the year. These were of great interest to students of Byzantine art, as the mosque of Kahrié-Djami, originally the church of the monastery of the Chora, was built in its earliest form in the 5th century A.D., and was restored successively at various periods, before its final reconstruction under the Emperor Andronicus II Palaeologus (1282-1328).

The second centenary of the birth of Francesco Bartolozzi was celebrated this year by an exhibition of his engravings, to which Mr. Selwyn Brinton contributed two interesting examples.

PAINTINGS. Mr. Frederic Wallop, Mr. Bernard Falk, and Commendatore Melvill A. Jamieson added a number of miniatures to their existing loans. Lieut.-Colonel H. G. Sotheby lent an important miniature group of Sir Thomas More's family, dating from the early part of the 17th century. Mr. H. Hastings Jones lent a miniature signed *I.H.* Mr. George Hornblower lent seven water-colour drawings by Samuel Austin, his ancestor, a pupil of De Wint, as well as a miniature portrait of Austin by Thomas Hargreaves. Mr. G. de Vianna Kelsch lent a cartoon in water-colours of the "Gigantomachia" by Perino del Vaga. Two miniatures by unknown artists were received on loan from His Majesty's Treasury. Sir Vere Isham, Bart., lent a collection of family miniatures, including works by Samuel Cooper and the monogrammist D.M.; Mr. Gyles Isham lent three miniatures.

METALWORK. The important series of ancient Chinese bronzes collected by the late Charles Rutherford was deposited on loan by his widow and daughter. Mr. R. Atkinson lent a collection of English brass candlesticks and tapersticks of the 18th century. From Mr. Bruce S. Ingram came a Spanish silver-gilt chalice of the 16th century; from Mr. René de l'Hôpital, a fine series of European daggers, chiefly Italian, early 17th century; from Major J. H. Dent Brocklehurst, a 16th century Venetian glass jug with English silver-gilt mounts of the reign of Edward VI; and from Dr. W. L. Hildburgh, Miss Joan Evans, Mr. L. A. Crichton, and Mr. Arthur Hurst, additions to the collections already on loan from them.

LOANS

TEXTILES. Mrs. Morton Dexter lent an 18th century French tapestry of Felletin manufacture signed by J. Diverneresse and depicting a Boar Hunt, and the Yorkshire Philosophical Society an English 17th century tapestry map of Worcestershire.

Lord St. John of Bletso lent two table covers embroidered in petit point and dating from the 16th and early 17th century, and the Hon. Charles Clifford three valances representing the Early Life of Christ embroidered in petit point and dating from about 1600. Colonel Palmer lent a panel dated about 1622, and embroidered with the arms of Palmer and representations of famous members of the family. Major Dent Brocklehurst lent from Sudeley Castle a linen table cover decorated with inserted needlepoint lace, mostly English and dating from about 1600. Mrs. Fonnereau lent a bead-work mirror dated 1673, and the Dowager Lady Balfour of Burleigh a dress of Spitalfields silk of the mid-18th century.

Other lenders were Mrs. Collins, Mrs. F. H. Cook, Mrs. Gadow, Miss J. Lloyd, and the Rev. J. H. Waugh, and Professor Dawkins and Mr. Bruce Ingram both made additions to the collections of embroideries already on loan from them.

WOODWORK. Mr. J. C. B. Gamlen lent a carved and painted oak bedstead, dating from about 1620; it bears the royal arms of James I between the badge of Charles I as Prince of Wales, and the arms of Frederic V Count Palatine of the Rhine, who became James's son-in-law in 1613. A pair of walnut arm-chairs with high backs covered with crimson velvet, dating from about 1690, were lent by Sir Philip Sassoon; they were formerly at Hornby Castle and were made for the first Duke of Leeds. Three pieces of satin-wood furniture of the late 18th century, a bookcase, dressing table and writing cabinet, which belonged to Lady Hamilton and were in her villa at Naples, were lent for a short time by the Melbourne Museum, before being taken to Australia.

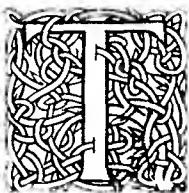
INDIAN SECTION. His Majesty the King was graciously pleased to add to the Royal Loan-Collection deposited with this Department: a 19th century life-size figure of a Tamil woman from Madras City, excellently sculptured in teak wood, and pleasingly tinted in tempera-colours and gold and silver pigments; two Burmese 19th century seated figures of disciples from a Buddha group, carved teak, thitsi-

LOANS

lacquered and gilt, from Mandalay; and a 19th century Hindu shrine of lacquered teak, painted in tempera-colours and gold with mythological subjects, from Jaipur, Rajputana. Major P. V. Falle lent a 19th century figure of the Door Guardian (*Dwarapala*) of a Buddhist Pagoda, carved in white crystalline Sagaing marble, from Mindon, in the Thayet-Myo district, Lower Burma. Dr. W. L. Hildburgh, F.S.A., lent three bronze Buddha heads, of the School of Ayuthia, Siam, ranging from the 14th to the 16th century, each a hollow casting by the *cire-perdue* process with the solid earthenware core still intact within the metal surface.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1928



HE rearrangement of the two east courts, begun in 1927, was completed last year. The stained glass from Ashridge Park has been placed in the gallery overlooking the east courts.

A number of special exhibitions was held during the year. An exhibition of Elizabethan embroideries, lent by Lord Leconfield and Mr. F. Ward, was shown early in the year. A selection of gifts made to the nation through the National Art-Collections Fund was exhibited during the first half of June. An exhibition of copies by Dmitri Ismailovitch from mosaics and frescoes in the Kahrié-Djami, Constantinople, was held in the summer. The centenary of Francesco Bartolozzi (1728-1812) was celebrated by a special exhibition of prints during October and November.

The Civil Service Arts Council and the Royal College of Art Sketch Club held their exhibitions in the North Court as in past years.

At the end of the year the Director gave a series of eight free public lectures on Italian Sculpture on Thursday evenings in the lecture theatre of the Museum, which were well attended.

PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:

Catalogue

Schreiber Collection, Vol. I. English Porcelain. (Revised edition.)

Guides

Brief Guide to the Museum. (Revised edition.)

Persian Woven Fabrics. (Revised edition.)

Reviews

Review of Principal Acquisitions during 1926.

Review of Principal Acquisitions during 1927.

APPENDIX A

Monograph on Panelled Rooms

Part IV. The Sizergh Castle Room. (Revised edition.)

Lists

List of Accessions to the Departments of Engraving, Illustration and Design, and Paintings, 1927.

List of Photographs. Part VIII. Woodwork and Furniture. Section G. Musical Instruments. (Revised edition.)

Picture Books

- P.B.5. English Embroideries. I. Elizabethan. (Revised edition.)
- P.B.24. English Silver Spoons.
- P.B.25. 15th century Italian Book Illustrations.
- P.B.26. Wedgwood Ware.
- P.B.27. English Tables.
- P.B.28. English Embroideries. II. Stuart.
- P.B.29. English Mirrors.
- P.B.30. Early Victorian Paintings.
- P.B.31. English Embroideries. III. Georgian.
- P.B.32. Roman Alphabets.
- P.B.33. Chinese Pottery Figures.
- P.B.34. English Chimney-pieces.

Postcards

4 New Subjects issued as coloured postcards.

Photographs

9,575 Photographs sold in 1928 as against 6,301 in 1927.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 937,577: of these 735,644 attended between 10 a.m. and 5 p.m. on weekdays, 54,354 attended on Thursdays and Saturdays after 5 p.m., and 147,644 came on Sundays. In 1927 the total number was 1,020,006 of whom 162,982 came on Sundays. There was thus a decrease of 82,429 in the total of attendance for the previous year; the weekly average for attendance dropped from 19,615 in 1927 to 18,030. The total number of visitors to the Indian Section was 97,193 in 1928 and 118,038 in 1927.

APPENDIX A

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1928 was 22,626, and a further 1,902 persons were conducted in special parties, giving a total of 24,528 as against a total of 23,564 in 1927.

The following figures relate to the Museum Library:

	1928	1927	1926
Number of attendances of readers	25,127	21,307	18,658
Volumes issued	75,687	62,526	56,068
Boxes or portfolios of photographs issued	4,611	4,007	3,216

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1928, 1927, AND 1926

Month	Weekdays			Sundays		
	1928	1927	1926	1928	1927	1926
Jan.	62,828	77,280	78,383	15,131	14,880	16,292
Feb.	57,883	68,088	66,534	12,280	13,561	13,290
March ..	66,216	77,228	71,712	12,114	13,464	11,718
April ..	79,742	85,093	80,688	15,155	13,963	11,438
May ..	71,017	54,280	55,938	11,856	15,245	12,223
June ..	66,640	65,460	63,844	11,128	15,214	9,469
July ..	56,891	69,464	91,319	10,242	15,925	12,174
August ..	83,835	100,199	108,666	9,774	11,902	17,301
Sept. ..	57,893	64,984	90,222	11,994	11,564	11,204
Oct. ..	66,154	70,458	86,919	11,530	15,702	16,314
Nov. ..	62,750	67,980	76,654	12,153	13,136	13,913
Dec. ..	58,149	56,510	75,592	13,922	8,426	11,511
TOTALS	789,998	857,024	946,471	147,579	162,982	156,847

APPENDIX A

DEPARTMENT OF CIRCULATION

During the year 1928 loans were issued to 87 local Museums, 5 Temporary Exhibitions, 234 Art Schools, etc., 322 Secondary Schools, 26 Training Colleges, and 26 other institutions. These loans comprised 33,068 works of art, etc., 19,158 lantern slides and 375 books. The corresponding figures for 1927 were 30,355 works of art, 16,453 slides and 310 books. The number of terminal loans sent out was 191. The new applications from Secondary Schools and Training Colleges numbered 31.

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM, 1928

HER MAJESTY QUEEN MARY made several gifts to the Bethnal Green Museum during 1928. One of these was a lace-maker's pillow and stand, with a collection of bead-jingled bobbins. This lace-maker's equipment, complete with a parchment pattern and a fragment of lace in process of making upon the pillow, is of the kind which was used in Buckinghamshire, in the old cottage industry which has now practically gone out of existence. This exhibit forms a useful technical addition to the collection of lace in the Museum. To Her Majesty we are also indebted for the gift of two early 19th century workboxes. Both of these are of English make, the one of maplewood and the other of rosewood, complete with fittings.

A water-colour sketch by William Collingwood (1819-1903) giving a view of Greenwich Hospital seen across the park from the Observatory, was presented by the artist's son, Mr. W. G. Collingwood, F.S.A., through Mr. H. Stuart Thompson.

A lacquered tea-tray of more than ordinary interest on account of its position in the history of the development of this class of object in England, was acquired by purchase. It was painted in 1830, with a river scene showing a bridge and buildings, and a scroll border in gold by George Wallis, F.S.A., who from 1858 to 1890 was Keeper of the Art Collections in the South Kensington Museum.

A number of gifts were made during the year to the Children's Section. One calling for special mention is a collection of Chinese models, given by Mrs. C. J. Longman, representing in miniature a patriarchal procession. The little figures show a family and its dependants, with their stores and other goods carried in carts and on the backs of animals, and with their flocks and herds, journeying from one part of the country to another. The models, which are of painted composition and metal, were brought from China about 1840, and are probably early 19th century in date. Another object of particular charm is a painted wooden doll, the gift of Mrs. Mary Hope Greg, who has presented so many things to the Children's Section. In date about 1830, this little doll is dressed perfectly in the costume of its day, with

APPENDIX B

poke bonnet becoming slightly rakish, and the fashionable frilled pantalettes showing below the skirt, in the style Sir William Beechey has immortalized in his painting of "Little Mary." Other gifts are mentioned in the list with which the report concludes.

In pursuance of the general scheme of rearrangement, permanent screens were erected in the first half of the Central Hall to accommodate the collection of British Water Colours. By this means space was made available for the exhibition of a number of pieces of 19th century sculpture, which were transferred from the Victoria and Albert Museum, in accordance with the decision to make the Bethnal Green collections largely representative of the art of that period. In this connection also, an extensive transference was made of costumes and other textiles, dating from about 1800 to the early years of the present century. These comprised many examples selected from the main collections, and also a number of objects recently acquired with a view to this development at Bethnal Green. Several further objects of furniture and woodwork, the collection of figures from Nativity groups of Southern Italy, and a group of native models of famous monuments of Japanese architecture, were also transferred, making a total of 386 objects added to the Bethnal Green Collections during the year from the Victoria and Albert Museum, whilst three objects required for the main collections were transferred there.

The completion of the wall cases in the second half of the Central Court made possible an improved arrangement of the collection of British Birds, many of which were reconditioned and mounted during the year. In the space made available by this improvement, six cases were placed containing silver and other metalwork of the 19th century.

An Exhibition of Paintings and Drawings by members of the Bethnal Green Men's Institute was opened on 4th June by Lord Northbourne, and remained on view for four weeks.

The total number of visitors during 1928 was 369,923, made up as follows: Weekdays, 206,122; evenings, 11,293; Sundays, 152,508. This shows a small increase of 2,488 on the total figures for 1927, which was more than made up by the improved evening attendances.

263 educational visits were made to the Museum during the year from schools in East and North-East London, with a total of 6,378 scholars and 303 teachers. Of this number 3,007 scholars, accompanied by 126 teachers, attended lectures provided by the Museum: 2,081 scholars, with 110 teachers, came to paint, draw, or model from

APPENDIX B

Museum objects; and 1,290 scholars, accompanied by 67 teachers, came on ordinary school study visits. The Museum lectures, which attracted the largest class of school visit, were on subjects selected by Head Teachers from a limited list submitted to them. Out of 95 chosen subjects, 41 related to technique and craftsmanship, 34 to history and geography as illustrated by objects of art, 14 to appreciation of art, and 6 to methods of using the Museum to the best educational advantage.

TABLE SHOWING THE GROWTH OF SCHOOL STUDY VISITS TO THE BETHNAL GREEN MUSEUM SINCE ITS REORGAN- IZATION BEGAN IN 1922

1922	790	scholars, accompanied by	40	teachers.
1923	2,169	"	105	"
1924	2,643	"	126	"
1925	4,384	"	209	"
1926	4,072	"	202	"
1927	5,099	"	244	"
1928	6,378	"	303	"

FURTHER GIFTS, BEQUESTS, ETC. EXHIBITED AT THE BETHNAL GREEN MUSEUM

DEPARTMENT OF CERAMICS

PART OF A PORCELAIN TEA SERVICE. English (New Hall); late 18th century. Jane Thomas Bequest.

PORCELAIN TEA SERVICE. English (Worcester); early 19th century. Jane Thomas Bequest.

PORCELAIN BOWL. Chinese; 18th century. Jane Thomas Bequest.

STAFFORDSHIRE EARTHENWARE FIGURE OF JENNY LIND, 1849.

Given by Mrs. Raymond Maude, O.B.E.

DEPARTMENT OF METALWORK

BRONZE INCENSE-BURNER. Chinese; 17th century.

Jane Thomas Bequest.

JAPANNED AND PAINTED MINIATURE KETTLE AND TEA-CADDY. English; early 19th century. Given by Mrs. Greg.

APPENDIX B

DEPARTMENT OF TEXTILES

SILK EMBROIDERY: "The Star of Bethlehem." By Miss E. F. Turner.
E. F. Turner Bequest.

EMBROIDERED PICTURE: Scene from Scott's "The Talisman." English;
middle of 19th century. Given by Mrs. P. G. Trendell.

ENGLISH SAMPLER, dated 1777. Doll representing Queen Victoria in
her Coronation Robes. English; about 1840. Given by Mrs. Greg.

SIX DOLLS of the 18th and 19th centuries.
Given by Mrs. Greg, Lady Galloway, Miss F. Le M. Tupper, Miss
G. H. Todd-Naylor, and Miss Elgood.

SATIN WAISTCOAT; DOLL'S POKE BONNET. Given by Miss E. M. Major.

SILK APRON WITH LACE TRIMMING; CHILD'S FROCK. Given by Colonel and Miss H. Macleod.

SATIN DAY CLOAK; PARASOL. Given by Mrs. Robert Cooper on behalf of her mother,
Mrs. P. E. Hilton Price.

DRESS of embroidered material brought from India about 1830;
SKIRT of same. Given by Mrs. Cotton.

DEPARTMENT OF WOODWORK

TWO PAINTED LEATHER SCREENS. 18th century.
Given by Lieut.-Colonel C. F. Call.

WALNUT VENEERED MAHOGANY PANEL, with design in fretwork, by
Edwin Jones. English; about 1880. Given by J. Dodimead & Son.

COUNTER PANELS, with modelled decoration by J. G. Bubb, from 123,
Regent Street. English; early 19th century. Given by Mr. Gerald Henderson.

FIVE-TIER JAPANESE LACQUER DINNER TABLE AND SERVICE. 19th
century. Bequeathed by Mrs. Sage.

MINIATURE FURNITURE of the 18th and 19th centuries.
Given by Mrs. Greg.

MINIATURE MODELS OF A JAPANESE RECEPTION ROOM AND KITCHEN.
Late 19th century. Given by Mrs. Helena Auerbach.



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